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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

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LITERATURE.

The Communistic Societies of the United States, from Personal Visit and Observation: including detailed accounts of the Economists, Zoarites, Shakers, the Amana, Oneida, Bethel, Aurora, Icarian, and other existing Societies, their Religious Creeds, Social Practices, Numbers, Industries, and Present Condition. By Charles Nordhoff, Author of "Northern California, Oregon, and the Sandwich Islands;" "California, for Health, Pleasure, and Residence," &c., &c. With Illustrations. (London: John Murray, 1875.)

MANY portions of Mr. Nordhoff's subject are not new to the English reader. Through Mr. Hepworth Dixon's works and others, the peculiarities of the Shakers and Economists, of the Perfectionists of Oneida, are pretty well known to us already. The value of Mr. Nordhoff's volume consists in its more comprehensive scope, comprising, it would seem, all the communistic societies (outside of Romish monachism) now existing in the United States; in the utter absence from its pages of sensationalism and pruriency; and in the interesting generalisations contained in the "Comparative View" with which the volume terminates.

It need hardly be said that the bodies to which Mr. Nordhoff's book refers represent communism in the older sense of the word, as implying community of property, and not in the political sense impressed upon it by the Paris "communards" as having reference to the organisation and independence of the commune. In the former sense, the term is applied to eight principal societies, all of which were personally visited by the author, and which comprise together seventy-two communes, besides two small bodies, very recently founded, which are described at second hand. There is also an account of a body which has ceased to exist in a communistic form, and of a few "colonies" which are not communistic. Of the eight chief societies, which contained in 1874 "about 5,000 persons" (Mr. Nordhoff's figures added up give over 5,200), the oldest dates from 1794, the youngest from 1852, so that they represent an experience of from twenty-two to eighty years.

Taking the subject within the limits traced by Mr. Nordhoff, it must be admitted that its importance lies rather in the future than in the present. 5,000 or 5,200 persons among the many millions in the United States are but a drop in the ocean. Of the eight chief societies, only two, the Inspirationists at Amana, Iowa, and the Shakers, exceed 1,000, the former with 1,450

members, the latter with 2,415; so that these two bodies comprise together more than two-thirds of the whole number of communists in America. The eight societies own together from 150,000 to 180,000 acres of land, or thirty-six acres per head, "which is," says Mr. Nordhoff, "for this country, a comparatively small holding of land;" but it is "probably a low estimate" of their collective wealth to place it "at twelve millions of dollars," or "over 2,000 dollars per head, counting men, women, and children." And "it is not an exaggeration to say that almost the whole of this wealth has been created by the patient industry and strict economy and honesty of its owners, without a positive or eager desire on their part to accumulate riches, and without painful toil."

But the eight societies in question must be taken only as instances of "the survival of the fittest." Although the history of only one extinct commune is given, a list extracted from Mr. Noyes's *History of American Socialisms* shows that by 1870 there had been no fewer than forty-seven failures, no less than eighteen of which, it may be observed, testify by the title of "phalanxes" to the extraordinary seductiveness of the Fourierist doctrines. Moreover, none of the communities are stated to be increasing in numbers, except the Inspirationists or Eben-Ezers, and the Perfectionists. In some there is a marked falling off. The Economists have dwindled down to their present 110 from 750, which they were at starting; they are "most of them grey-haired," and seem evidently dying out. The Separatists, though more numerous than at first starting, were double their present number thirty-five years ago. The Shakers have "not in recent years increased," though they expect "large accessions in the course of the next few years." From this it would seem clear that the communes cannot be exercising an increasing influence upon the American people; and this is further shown by the fact that they are mainly composed of foreigners. "In origin the Icarians are French; the Shakers and Perfectionists Americans; the others are Germans; and these outnumber all the American communists." The Shakers themselves came from England; and thus it would appear that American Communism is really, with the sole exception of the Perfectionists, a product of the Old World and not of the New.

Hence, although Mr. Nordhoff's conclusions are, on the whole, extremely favourable to the communistic form of life—although he has "no doubt that the communists are the most long-lived of our population," tells us that they are "usually healthy," that "drunkenness is unknown in all the communes," that "the communist's life is full of devices for personal ease and comfort," that the people are "everywhere cheerful, merry in their quiet way, and with a sufficient number and variety of healthful interests in life;" that they are "all very cleanly;" that the "reputation for honesty and for always selling a good article is worth to the Shakers, the Amana and other communes, at least 10 per cent. over their competitors;" that they are "humane and charitable," and uniformly kind to their hired hands, so that it is a privilege to be employed by them, and

that even "the animals of a commune are always better lodged and more carefully attended to than is usual among its neighbours,"—it is clear that there is as yet for the bulk of mankind something repellent in the communistic life, which is sufficient to countervail all its advantages and attractions. That this something is neither the celibacy of the Shakers and Economists on the one hand, nor the distorted morality of the Perfectionists on the other, is clearly shown by the fact that communes where marriage is in honour, and no restriction is placed upon it, do not appear to increase more than the others.

Much of the newest matter in Mr. Nordhoff's book relates to the Inspirationists of Amana, the second most numerous among the societies examined, but which lives in Iowa in "rigorous seclusion," and entirely conceals itself and "its faith and plan from the general public." The members, all German, own about 25,000 acres of land, on which they live in seven small towns. They derive their name from their claiming to govern themselves by the inspiration of the Holy Ghost, speaking through "instruments;" holding the work of inspiration to have begun again in the later times about the end of the seventeenth and beginning of the eighteenth century. A leader of the name of Christian Metz, a carpenter, brought them over from Germany in 1842, and their present head is a woman, Barbara Heynemann, originally a poor Alsatian servant-maid, altogether untaught. Their "Rules for Daily Life" were drawn up by one of their earlier leaders, "an old mystic, E. L. Gruber." Here are a few out of twenty-one:—

1. To obey, without reasoning, God, and through God our superiors.
2. To study quiet, or serenity, within and without.
3. Within, to rule and master your thoughts.
4. Without, to avoid all unnecessary words, and still to study silence and quiet.
7. Do not disturb your serenity or peace of mind—hence neither desire nor grieve.

13. Fly from the society of womankind as much as possible, as a very highly dangerous magnet and magical fire. . . .

Another very interesting account, outside of the author's regular subject, is that of a non-communistic undertaking, the colony of Vineland, in New Jersey, established by a "long-headed, kind-hearted man," Mr. Charles K. Landis, in a region called "the Barrens," the light soil of which was supposed to be "unfit for profitable agriculture," but upon which, by means of certain simple rules and the exercise of judicious forethought, he managed to gather in twelve years, upon a tract which had "not a single inhabitant in 1861," about 11,000 people, who have built "twenty fine school-houses, ten churches," and kept up 178 miles of road; the poor-tax in Vineland township amounting to about five cents for each inhabitant per annum, and police expenses to about one-half cent, while these two items in another township of the same state amount to two dollars per head.

Mr. Nordhoff's introduction is disfigured by a violent and uncalled-for attack on

trade-unions, which in fact only shows his ignorance of the subject. He will perhaps be surprised not only to hear that co-operative views are very largely entertained by men who are also the most devoted of trade unionists—that co-operative bodies have been in several instances established, and in some instances successfully carried on, by trade-unions—but that some of their leaders have been trained in those communistic views which he seems to consider purely antagonistic to trade-unionism; and I feel certain that, if he will take the trouble to investigate the macrocosm of trade-unionism with anything like the personal care and thoughtful impartiality with which he has investigated the microcosm of Communism, the results of his enquiries will be at least as favourable to the former as to the latter.

One word also in vindication of a man now dead, of whom Mr. Nordhoff speaks with a harshness strangely contrasting with the tenderness with which he treats a personage like Mr. Noyes, of "complex marriage" notoriety. Étienne Cabet was no "vain dreamer," without "grim patience" or "steadfast unselfishness." He was a dreamer, but the influence he exercised was precisely owing to his "steadfast unselfishness." The least talented of all Socialist leaders of our day—not eloquent either with tongue or pen—it is by sheer weight and simplicity of character, conjoined with faith in his *Icaria*, that he drew French working-men to him, never sparing their vices or their follies, always inculcating the strictest morality; a man of so high a courage that, when he had in his absence (according to the atrocious French criminal system) been convicted on a charge of fraud, he came back to France as soon as he had settled his colony, in the darkest days of the Napoleon régime, for the sole purpose of submitting to a second trial, and with a full expectation of being sentenced, on the strength of his name, to several years of imprisonment. A friend of mine, who has since won a high place in literature, saw him on this occasion during his passage through England, and declared that "the old Frenchman of sixty-five" might fairly stand beside Regulus. As it happened, he was fully acquitted; but considering what French courts of justice are, and especially what they were then, the act was simply heroic.

And finally, to turn to quite a different subject, why, when Mr. Nordhoff appends to his work a bibliography, could he not render his readers the further service of putting some order into it, whether chronological or alphabetical? Even different editions of what appears to be the same work are separated, whilst one entry occurs twice over; compare, for instance, Nos. 2, 45, 46, and 47, or again 21 and 40. Mr. Nordhoff should have employed a Shaker to draw up his bibliography.

J. M. LUDLOW.

Assyrian Discoveries. By George Smith. (London: Sampson Low & Co., 1875.)

MR. SMITH'S book is one of great interest for the scholar as well as for the general public, and it can be heartily recommended to both classes of readers. The new ma-

terials he has furnished for the reconstruction of the history of the past will not be more acceptable to the one than the record of travels and explorations among the ruins of an ancient empire to the other. Indeed, many of the inscriptions, translations of which form the second half of the volume, are likely to awaken a keen interest in others besides professed students, not only on account of their theological bearings, but yet more of their intrinsic merits.

It will be remembered that Mr. Smith's discovery of the native Chaldean account of the Flood induced the proprietors of the *Daily Telegraph*, with a munificence worthy of imitation, to send him to the site of Nineveh to search among its buried libraries for the missing fragments of the tablets which narrated the story of the Deluge. The expedition was successful, and the present volume contains the first translation yet made of the whole text of this remarkable document. While waiting for the Sultan's firman to authorise his excavations, Mr. Smith floated down the Tigris from Mosul to Bagdad, stopping on his way to examine the mound of Kalah Sherghat, the ancient Asshur or Ellasar, and visited some of the most famous sites of Babylonia. When at last the firman arrived, "I left," he says, "this part of the country with regret, as I was far more desirous of excavating here than in Assyria. Babylonia is the older and richer country, and is a field not worked nearly so much as Assyria;" words which every Assyrian student will re-echo. Work was begun as soon as possible at Nimrud, Nebbi Yunus, and Kouyunjik, the ancient Calah and Nineveh; and on May 14 the traveller had the satisfaction of finding the clay fragment which exactly fitted into the vacant places of the Deluge-tablets. His satisfaction, however, was not an unmixed one, as the proprietors of the *Daily Telegraph*, considering the object of the expedition to be accomplished, and that the work they had begun ought to be taken up by the nation, now summoned him home. After continuing the search for antiquities up to the last moment before departure, he closed his trenches, and quitted Mosul on June 9, arriving in England the following month. He had to leave his antiquities behind him, however, as the Turkish officials, with a duplicity and obstructiveness from which Mr. Smith had often to suffer, detained them in the custom-house at Alexandretta, from which they were only released by the exertions of the British consul, Mr. Franck. The constant trouble that the explorer experienced from the representatives of a Power which we once aided at the expense of so much life and treasure is a matter for astonishment and regret.

The Trustees of the British Museum determined to send Mr. Smith on a second expedition to Nineveh before the expiration of the firman, in order that the fragmentary inscriptions in the Museum might be still further supplemented and completed by an exploration of the Library of Sennacherib at Kouyunjik. He accordingly entered Mosul a second time on January 1, 1874, but the annoyances he encountered on this occasion from the authorities of the Turkish government, whose archaeological cupidity had

been aroused by Dr. Schliemann's discovery of gold ornaments at Hissarlik, embittered his stay, and seriously interfered with his excavations. Much, however, was found, and in spite of another seizure of the antiquities near Aleppo, Mr. Smith and his treasures succeeded in reaching England in safety.

The account of his journeyings and adventures, his discoveries and difficulties, is told with unaffected simplicity, and some of the passages of the book remind one of the charming freshness of early travellers. It is prefaced by a brief history of cuneiform decipherment, and a list of the chief works upon the subject, among which, however, we miss any notice of Mr. Smith's own publications. But the main characteristic of the volume, which will give it an abiding value, is the translations of the most important and interesting of the inscriptions he has found. For the first time the palaces of ancient Nineveh were investigated by one who knew what to look for and what to pass by, and who was able at once to appreciate, as few else can, the importance of the relics he unearthed. Foremost among translated inscriptions comes a fairly complete text of the Deluge-tablet, together with other portions of the "Izdubar" series of legends, the oldest epic of which we know. I find myself, however, unable to agree with Mr. Smith's conclusion that the theory started by Sir H. Rawlinson that these legends describe the passage of the sun through the Zodiac "is contradicted by their plain narrative;" it seems to me, on the contrary, that the additional matter supplied by Mr. Smith furnishes further proof of the theory in question. Thus the sixth tablet records the love and vengeance of Ishtar, corresponding to the name of the sixth Zodiacal sign, while the ninth month of "clouds" and the tenth month "of the eastern sea" answer to the visit of "Izdubar" to cloudland, where the giants, like Atlas, "guard the rising sun, their crown at the lattice of heaven, under hell their feet," and his journey to the sea to seek Sisuthrus. Next in point of interest to these old legends are the tablets which contain hymns to the gods, instructions to rulers, and astronomical details; but the chronologist and historian will find plenty to attract them in the large mass of new or supplementary data which Mr. Smith has brought home. An ancient Babylonian inscription throws light on the early condition of that country, a new text of Sargon's refers to his conquest of Judaea in the fourteenth year of Hezekiah, which has been mixed up by the Jewish writers with the campaign of Sennacherib ten years later, and the fragmentary annals of Tiglath-Pileser, so important to the Biblical student, are for the first time given in full. Tablets from Babylon, again, fix the date of the revolt of Arsakes from the Seleukidae and the foundation of the Parthian monarchy, and thus settle what has long been a disputed question of chronology.

Besides his strictly "Assyriological" discoveries, Mr. Smith came across much else of considerable interest. To say nothing of bilingual inscriptions in Assyrian and Phœnician, or of the famous Bagdad lion, one of the few remains of the Hyksos in Egypt, he saw at Aleppo a new inscription written in

the so-called Hamath hieroglyphics, and found in the palace of Assur-bani-pal at Kouyunjik several objects from Kyprus, one of them stamped with three Kypriote characters. The existence of this curious syllabary in the seventh century B.C. is thus proved, and may be recommended to the notice of those who are at present engaged upon the subject.

Where there is so much fresh material and healthy narrative appealing to different classes of readers, it is impossible to pick out special passages for quotation without exceeding the limits of a review. The reader may put perfect confidence in the statements of the author. Every Cuneiform scholar will guarantee the substantial accuracy of Mr. Smith's translations, while his extraordinary skill as a decipherer is too well known to need remark. He is distinguished, too, by common sense and care not to go beyond his facts. Once or twice, however, he has forgotten his wonted caution, as when he says that Nineveh was built by Nimrod, or that the god Sukamuna was a Babylonian king. The Babylonian royal family, indeed, traced its descent from Sukamuna, just as Hekataeus counted a deity among his ancestors, but it never transformed Sukamuna into an earthly monarch. A similar disregard of the boundary between the mythical and the historical has led him also to claim a place for "Izdubar" among the personages of history. This is the more to be regretted, as Assyriologists have already incurred the just suspicions of historians and critics by the readiness of their historical belief. The "Niebuhrian method" has yet to be applied to the study of the Assyrian inscriptions. Apart from these microscopic blemishes, however, Mr. Smith's book is a thoroughly good one, simple and straightforward and, in fact, just what it professes to be. It is emphatically a record of discoveries, and at the same time a monument of patient perseverance and conquest over difficulties.

A. H. SAYCE.

MAURER'S HISTORY OF ICELAND.

Island von seiner ersten Entdeckung bis zum Untergange des Freistaats. Von Konrad Maurer. (München.)

It is strange enough that not from any of the scholars of Scandinavia, but from a German, we receive the first really important contribution to Icelandic history produced since, and in consequence of, the Thousand-Years' Feast. The learned author states in his preface that he has even hurried his work somewhat that it might be published at the very time of the Jubilee, in order to prove to his Icelandic friends that though circumstances prevented him from being personally present, he was still in full sympathy with them in the moment of their triumph, and to show the German world of readers what a unique place in the history of culture has been held by the inhabitants of the remote and barren island to which Denmark has just granted a long-wished-for Constitution. So delicate a compliment as this cannot fail to delight the Icelandic people, who will ask, and not without ground, why it did not occur to any of the great scholars of Norway or Denmark to exert themselves in a similar

way, and so to save their countrymen from the extraordinary indifference and ignorance that they show in all matters concerning the island to which they owe so much.

It was not until the end of the eighth century that Iceland first became known. Its earliest discoverers and visitors were the Celts, who were at that time in undisputed possession of the islands on the north and west coasts of Scotland, and the few anchorites who had already ventured as far as Shetland and the Faroe Islands, and who now, in search of penitential solitude, fled further still from the haunts of man. An Irish monk, Dicuilus, in a work written in the year 825, describes a visit a friend of his had made thirty years previously to an island far north of Scotland, which he considered to be the Thule mentioned by Pliny and others. It was not, however, until seventy years later still that Iceland was discovered by the Northmen. A Norwegian viking, Naddoðr by name, sailed thither, and called it Snæland, because it was covered with snow. Slightly later a Swede, Gardar Svavarson, circumnavigated Iceland, and named it Gardarsholmr, after himself. Its present title is owing to the third Northman who visited it, a Norwegian, Flóki Vilgerðarson; his exploration is considered to have taken place about the year 870, and from this moment an enormous emigration to Iceland from the mainland of Scandinavia took place, the main stream of which, headed by Ingólfr Arnarson, reached it in 874, and it was the anniversary of the landing of the colonists close to the spot at present occupied by the capital of Iceland—Reykjavík—that has just been so joyously celebrated. After a brief account of this stream of emigration, and its causes, the author proceeds to discuss the nature of the island itself, its climate and resources, in those early days, and then the nature and qualities of the remarkable race that took possession of it. It will be remembered that the main cause of so many of the very best families in Norway leaving their fatherland was the impossibility of bearing the tyranny of Harald Fairhair, when he made himself King of all Norway, so that the Jubilee of Norwegian Unification in 1872 was the natural precursor and forerunner of the Icelandic Jubilee of 1874.

Professor Maurer then starts upon the main theme of his book, the history of the Icelandic Republic. He sketches the chaotic condition in which the settlers first found themselves plunged; the sudden determination in self-defence to create laws and a civilised political constitution, and then the inestimable benefit which accrued to the infant state from the possession of a great legal genius in Úlfiót, whose laws became the basis of the Icelandic Commonwealth. He then passes to the introduction of Christianity, and traces the progress of the new religion as far as the foundation of the bishopric of Skálholt, and the full establishment of the Icelandic church. In due course he passes to the consideration of the fall of the Republic. The golden age of Icelandic freedom lies between the beginning of the eleventh and the end of the twelfth centuries. All the chaotic elements that had troubled the earlier settlers were completely at rest;

arts and sciences were flourishing, and the national literature was at the full blossom of its best period. Professor Maurer, in answering the natural question, how it was that this brilliant period came so rapidly to an end, attributes its decline mainly to internal reasons, to the unique conditions of the communities called "goðorð," the chiefs of which held priestly power in pre-Christian times, and till the end of the Commonwealth retained a large share in the national government, and also to the no less unique relation of the Church to the State. The rivalry between the goðar and the priests created an ecclesiastical opposition that gravitated towards Norway. It is to the eternal disgrace of the great poet and historian, Snorri Sturluson, perhaps the first imaginative genius that Iceland has produced, that it was through his active intervention that the Republic ultimately fell, and that Iceland passed into the hands of Hákon, King of Norway.

The second division of Professor Maurer's work is no less able and weighty, but deals with matters of less general interest. First he discusses the internal construction of the Icelandic Commonwealth, its civil and criminal laws, its parliamentary constitution, its development and gradual perfection, and finally its division and decay. He then passes to the church, analysing in full its organisation, its oscillation between the archiepiscopal sees of Bremen-Hamburg and Lund, the creation of a bishopric of Skálholt and later on of Hólar, and of the peculiar nature of the jurisdiction of the bishops. He then gives a minute description of the priestly order, and of the functions and privileges of its members; describes the cloister-life as we know it from the early Christian literature, and finally draws a sketch of the ecclesiastical life generally in Iceland during the later years of the Commonwealth.

It would be impossible in these columns to follow the distinguished Professor through all the divisions of his subject. He says himself that had he worked out to the full the treasures of Icelandic history and law that thirty years of indefatigable study have gathered around him, not one volume, but thirty would be needed to present only an analysis of the whole. One cannot, however, but admire the consummate skill with which the present volume has been put together. In every page one is conscious that one listens to a teacher who speaks with authority, and though it is in some respects a book of a popular nature, there is also conspicuous everywhere the sensitive and scrupulous hand of a writer who will not hazard the smallest dictum without being certain of his authorities. More than this one dare not say. A man must be profoundly learned or ridiculously arrogant who would venture to praise such a scholar as Konrad Maurer!

EDMUND W. GOSSE.

SIGNOR GINO CAPPONI'S *Storia della Repubblica di Firenze* has been received with such favour in Florence that a subscription is already on foot for the purpose of erecting a bust of the author. The Italian papers announce the speedy appearance of the letters of Alessandro Manzoni, collected and edited by Giovanni Sforza (Pisa).

The Natural History and Antiquities of Selborne. By the Rev. Gilbert White, M.A. Thoroughly revised, with additional Notes, by James Edmund Harting, F.L.S., F.Z.S. (London: Bickers & Son, 1875.)

To Gilbert White is due the credit of having been the first to render natural history a popular and attractive study, nor is it easy to over-estimate the debt which science owes to his most delightful letters. Of them it may be truly said that "they are not dead things, but do contain a progeny of life in them, to be active as that soul whose progeny they are." They have probably made as many naturalists as Robinson Crusoe has made sailors, and, in spite of our advance in knowledge, they neither are nor are likely to become at all out of date. Their style alone would preserve them, even if they contained far worse heresies than those which their author held on the hibernation of swallows or the origin of honey-dew. No matter whether he is detailing with scientific precision his observations on the habits of some familiar insect, or recounting with boyish enthusiasm the acquisition of some new specimen, he is always alike delightful. He talks of "my bat" or of "my newly-discovered migrators" as though they were members of his family or his welcome guests; and, mingled with acute remarks, there are constantly to be found little playful touches, reminding us of Charles Lamb and suggesting how the Londoner might have written had he been trained in the country and a dweller in Selborne. Take, for instance, the following account of "the old family tortoise":—

"Because we call this creature an abject reptile, we are too apt to undervalue his abilities and depreciate his powers of instinct. Yet he is, as Mr. Pope says of his lord,

'Much too wise to walk into a well;'

and has so much discernment as not to fall down a haha; but to stop and withdraw from the brink with the readiest precaution. Though he loves warm weather, he avoids the hot sun: because his thick shell, when once heated, would, as the poet says of solid armour, 'scald with safety.' He therefore spends the more sultry hours under the umbrella of a large cabbage leaf, or amid the waving forests of an asparagus bed. But as he avoids heat in the summer, so, in the decline of the year, he improves the faint autumnal beams, by getting within the reflection of a fruit-wall; and, though he never has read that planes inclining to the horizon receive a greater share of warmth, he inclines his shell by tilting it against the wall, to collect and admit every feeble ray."

The same spirit of research which Gilbert White displayed in collecting the facts of Natural History, rendered him a most competent antiquary. And, we may add, the Antiquities of Selborne, beside being a valuable contribution to topographical literature, form a model of parochial history not beyond the power of many a country clergyman to imitate. Hampshire is still without any county history worthy of the name; are there no successors of White within its limits able to supply the want?

Mr. Harting has edited the letters relating to Natural History in a very judicious way. He has not overwhelmed the text with notes, as his predecessor, Mr. Bennett, did; nor has he passed over unnoticed the errors in White's conclusions which subsequent re-

search has detected. He knows Selborne and its neighbourhood well, and ornithology has been with him, as with White, a favourite study. Thus he is able to tell us that black game, which "abounded much before shooting flying became so common," though thought to have been exterminated, have yet maintained their ground, and are now to be seen in not inconsiderable numbers; the curl-bunting and the garden warbler, which were either unknown to Gilbert White or were overlooked by him, have since been met with in Selborne; and the land-rail and teal are no longer rare, but frequent visitants to the neighbourhood. On the other hand, the red-deer, which once roamed the Forest of Wolmer, have long become extinct. The honey-buzzard has deserted Selborne Hanger, and the raven has now ceased to breed on Blackmoor. The flora of the neighbourhood has undergone still further changes, and although White might be grieved to know that Bin's Pond had been drained, and that cattle now graze where wild ducks and snipe used to find shelter, he would rejoice that Wolmer Forest, which eighty years ago was "without one standing tree on the whole extent," is now partly enclosed, and planted with oak, larch, and Scotch fir.

We cannot say that the illustrations of the present edition are much to our taste. Some of Bewick's woodcuts exhibit his characteristic vigour and accuracy, but the rest are poor specimens of art, and contrast unfavourably with the engravings by C. T. Thompson, which add so greatly to the beauty and value of Mr. Yarrell's works, and with those which have increased the popularity of Mr. J. G. Wood's well-known volumes.

CHARLES J. ROBINSON.

Le Chancelier Pierre Séguier, Second Protecteur de l'Académie Française. Par René Kerviler. (Paris: Didier & Cie., 1874.)

AMONG the biographies in which French literature is so prolific, it is singular that not one has been before written of the Chancellor Séguier, one of the most remarkable characters of the seventeenth century. The favourite of Cardinal Richelieu, he had often the courage to oppose him; a zealous royalist, an energetic magistrate, and a patron of letters, he was appointed Chancellor at the age of forty-seven, and held the seals, with some short interval, for thirty-seven years. During his tenure of office, the charge of three memorable trials devolved upon him—those of the Queen, Cinqu-Mars, and Fouquet—all undoubtedly criminal, but whom posterity has thought fit to pity, while it has loaded with obloquy him whose office rendered him their compulsory accuser.

The new Chancellor began his career with the affair of the Val-de-Grâce. Anne of Austria was accused of maintaining a secret correspondence with her brother, the King of Spain, contrary to the interests of her adopted country. The Chancellor was ordered to visit Val-de-Grâce to search for papers, and afterwards to interrogate the Queen and her valet, La Porte, the bearer of intercepted letters. So far from pursuing the affair with severity, Séguier, animated

by compassion for a neglected wife, without support or counsel, and anxious to shield her from the vengeance of the Cardinal, and to avoid the scandal of exposing the culpability of one of so exalted rank, is supposed to have privately given information of the intended domiciliary visit to the abbess of the convent, so that when Séguier and the Archbishop of Paris arrived to seize the papers, nothing was found to compromise the Queen. When afterwards interrogated by the Chancellor, Anne acknowledged the intercepted letters (which are now in the National Library), but neither fear of the question nor of the terrors of the Bastille could elicit anything from La Porte, for he was well prepared. Faithful friends had made known to him to what extent the Queen had confessed. The manner in which the information had been conveyed savours more of the romance of fiction than of the truth of history, but it is so related in his memoirs:—

"Le chevalier de Jars, qui venait d'échapper à l'échafaud, était aussi prisonnier à quatre étages au-dessus de La Porte. Mlle. de Hautefort vint le voir déguisée en soubrette, et lui remit l'état exact des aveux de la reine; de Jars perça son plancher, passa l'avis au prisonnier de l'étage inférieur, qui en fit autant, et d'étage en étage la lettre parvint au valet de chambre de la reine. Il n'y avait plus à hésiter. Dès lors, comme épouvanté devant l'appareil de la question, il fit exactement le même aveu que la reine, ce qui n'était pas trop compromettant. Le cardinal fut confondu, et la paix signée entre Anne et Louis XIII., qui n'avait pas trouvé dans ces papiers la conspiration épouvantable dont l'avait menacé Richelieu."

In all this affair Séguier appeared in an odious light in the eyes of the public, who accused him of servile compliance to the Cardinal, but it is evident the Queen thought differently, and showed him, throughout her life, the most lively gratitude for his timely warning.

Again, in the trial of Cinqu-Mars, Séguier did his utmost to moderate the violence of Richelieu. He would not allow Gaston of Orleans to be confronted with the accused, declaring the jurisprudence of the kingdom did not allow such an indignity to be inflicted upon a "fils de France;" and when Cinqu-Mars had made a full confession of his crime, and had been sentenced with De Thou to be beheaded—the one for the conspiracy he had made, the other for having known it and not discovered it—Séguier did all in his power to save the young De Thou, and would probably have succeeded had not an adherent of Richelieu brought forward an ordinance of Louis XI. which declared that he who had the knowledge of a conspiracy and did not reveal it, was subject to the same penalties as the author himself.

The death of the Cardinal three months after these executions was soon followed by that of the King. His will was set aside, and Anne of Austria declared sole regent of the kingdom. The Chancellor remained in office, and during this, the second period of his public life, Séguier showed his distinctive characteristic—an absolute and obstinate devotion to the royal authority. He persuaded the Queen to remain firm in her conflict with the Parliament, contrary to the advice of Mazarin, who desired to yield. The disturbances of Paris were soon taking the

form of a civil war, and Mazarin, to pacify the Fronde, deprived Séguier of the chancellorship. He supported his disgrace with dignity, being sure that the Queen had only assented to his dismissal from reasons of state. He retired to Rosny, having been some weeks previously elevated to the dignity of duke and peer, and passed his time in the pursuits of literature and with the members of the French Academy. Profoundly learned himself, and speaking with elegance and facility, Séguier delighted in letters and the society of literary men. His correspondence forms forty-four volumes in the National Library. His collection of books was his chief amusement. In his letters to his librarian Blaize, during his retreat at Rosny, he styles his library his "bien aimée." He writes: "Je vous recommande d'avoir soing de ma bien aymée, je veux dire ma bibliothèque, c'est ma passion." And again: "Vous devrés prendre pour marque de l'assurance que j'ay de vostre vertu, la confiance que j'ay en la garde de ce que j'ayme le mieux." And once more, not to multiply quotations: "Monsieur Blaize, je ne doute point du soing que vous avés de ma bibliothèque; mais un amoureux a toujours de l'inquiétude pour ce qu'il chérit. Je ne me suis pas mortifié jusques à ce point que de quitter l'affection de mes livres, elle augmente par l'absence."

In 1656, Séguier was recalled a third time from his peaceful retirement to take the seals. The French Academy, through Pellisson, made him a congratulatory address on the occasion.

In 1661, Cardinal Mazarin died, leaving the King his universal heir. Louis, now only twenty-three years of age, was at the highest point of his prosperity. The peace of the Pyrenees had made him the arbiter of Europe, and he works during this period of peace at the internal organisation of his kingdom. He assembles his ministers, and announces to them that he has called them together to tell them that though hitherto he had left the government of affairs to the Cardinal, he now intends to rule alone, and they will assist him with their advice when "he asks for it." The ministers soon found they had a master.

The death of Mazarin made no difference in the position of Séguier. Louis XIV. knew and appreciated his merits. The trial of Fouquet which now devolved upon him was just and necessary. The history of his arrest has been too often told in history and in romance to need repetition. Colbert had in his hands the proofs of Fouquet's financial malversations. Séguier took an active part in the proceedings, though he was now seventy-five years old, and the infirmities of age were fast creeping upon him. Fouquet's life was spared, but he was condemned by the King to a rigorous imprisonment for the rest of his life in the fortress of Pignerol.

Colbert now occupied himself in the reform of all the branches of administration, —finance, police, commerce, manufactures, justice, &c.—which marked a new era in the internal organisation of France. He re-instituted the ancient Chamber of Commerce, desiring, as he said, "to place the kingdom in a condition to dispense with having recourse to foreigners for things necessary for

use in France." In all these counsels, Séguier took his share, but especially in the conferences relating to the reformation of justice. In drawing up the famous ordinance of 1669-70, known under the name of the "Code Louis," which was the basis of public right in France for 130 years, Séguier, though in declining health, took an active part. The publication of the criminal ordinances, in which were observable the same order, simplicity, and unity as in the civil code, was the last important act of his long ministerial career. He died, January 1672, at the age of eighty-four, "avec beaucoup de piété et de connoissance." His seals of office had been previously delivered to the king, who held them in person till April 18, when Aligre was appointed Chancellor. Louis also desired to succeed Séguier as protector of the French Academy, whose sittings were transferred from the Hôtel Séguier to the Louvre.

Such was the career of the most illustrious of the Séguier family. M. Kerviler has well acquitted himself of his task, and Séguier appears in a totally different light from that in which he is represented by his vindictive contemporaries. M. Kerviler shows us the causes of the animosity against him. In becoming the servant of the Crown, he devoted himself entirely to the maintenance of royal authority, and he attached himself to Richelieu and Mazarin because these two ministers appeared to him to have best understood the principle. As he says, in conclusion:—

"Nous n'avons pas caché les faiblesses du chancelier, mais comment ne pas le pardonner en songeant que ses adversaires eux-mêmes n'ont pu s'empêcher de manifester leur étonnement et leur admiration en apprenant que quarante années de ministère ne l'avaient point enrichi? Tous, amis et ennemis, rendent un hommage éclatant à sa vaste érudition, à sa prudence dans le cabinet, à sa connaissance approfondie de toutes les affaires publiques, à son éloquence au pied du trône. Son nom se trouve malheureusement attaché à l'histoire de trois procès célèbres, dont les coupables ont réussi à exciter la pitié de la postérité; mais ni l'abandon de la reine, ni la jeunesse de Cinq-Mars, ni les élégies de La Fontaine, les plaidoyers de l'Ellisio, et les lettres de Mme. de Sévigné en faveur du troisième, ne peuvent absoudre les crimes d'Etat, les projets d'assassinat, ou la dilapidation des deniers publics dont ils furent convaincus."

To this may be added that Séguier had the rare merit of being true to his party. He never sought personal aggrandisement when the opportunity was before him of attaining the first post in the kingdom, but remained a faithful subject, a devoted servant of the Crown, in the midst of temptations to which most men would have yielded. Voltaire, La Bruyère, and Maccaron have all paid their tribute to his merits. In the midst of the turmoil of political life he protected the learned of all professions, and the title of Mæcenæ has never been given to a more eminent patron of arts, science, and letters than the Chancellor Pierre Séguier.

F. BURY PALLISER.

DR. INGLEBY is preparing a third edition of his *Still Lion*, a diatribe against Shakspeare emendators, with explanations and justifications of readings that have been supposed to be corrupt.

The Last Journals of David Livingstone, in Central Africa, from 1865 until his Death. Continued by a Narrative of his Last Moments and Sufferings obtained from his faithful Servants Chuma and Susi. By Horace Waller, F.R.G.S., Rector of Tugwell, Northampton. In Two Volumes. With Portrait, Maps, and Illustrations. (London: John Murray, 1874.)

THESE Journals are the best work that we have ever had from Livingstone's pen, but it is impossible to condemn too severely the careless, vulgar, and ignorant way in which Mr. Waller has edited them. Nothing can exceed the bad taste of his preface, and of the remarks, within brackets, which he constantly obtrudes between the paragraphs of Livingstone's diary. His habitual reference to Dr. Livingstone as "the Doctor" is, perhaps, a sufficient sign of the mental condition in which Mr. Waller set himself to the task he has so incompetently discharged. His principal offence is an utter want of delicacy, and of reverence for Livingstone's memory, in publishing the many ejaculations of fervent piety and the simple touching prayers scattered throughout Livingstone's diaries. It must be borne in mind that Livingstone never meant his diaries to be seen in their original form by any eyes but his own, or, in the event of his death, by his children. He always hoped to edit them himself, as he had done his *Missionary Travels*; and Mr. Waller, in preparing the diaries for the press, should have asked himself whether Livingstone, had he lived, would have published these hallowed utterances of the deepest feelings of his nature when alone with his work in the hidden heart of Africa. Livingstone's answer is given in vol. ii. p. 156 of the *Last Journals*, where, with reference to his timely deliverance by Stanley, at Ujiji in 1871, he writes:—

"I am not of a demonstrative turn—as cold, indeed, as we islanders are usually reputed to be—but this disinterested kindness of Mr. Bennett, so nobly carried into effect by Mr. Stanley, was really overwhelming. I really do feel very grateful, but at the same time a little ashamed of not being more worthy of the generosity."

Livingstone's whole manner before his fellow-men was the outward and visible expression of the thought and feeling manifested in this passage, and the publication of his straightforward, guileless prayers by Mr. Waller is a really unpardonable outrage. They were, indeed, "stones of help"—"Ebenezers"—which Livingstone "set up by the way," through his diaries; and had he lived to edit them, when he came to these "memorials," they would have recalled the awe and hope and sense of blessing which inspired them; and he would have probably given enlarged expression to them as a man writing for men: but he never would have published them as they were uttered.

These journals are a most interesting and invaluable contribution towards our knowledge of Inner Africa. They form an almost unbroken record of Livingstone's seven years' wanderings in the interior of the continent from the date of his leaving the coast on April 7, 1866, to his death on

the southern margin of Lake Bangweolo, in Ilala of the Wabisa, on May Day, 1873. His first entry, indeed, is dated at Zanzibar, January 28, 1866, and the last on April 27, 1873. The first part of his journey, from the sea to Lake Nyassa, occupied four months, from April to August, 1866. From Nyassa he laid his course across the Chambezé for Lake Tanganyika, the southern end of which he reached April 1, 1867. Leaving the lake, he struck due west to Lake Moero, formed by the Lualaba, and thence southwards to Lake Bangweolo, formed by the Chambezé, from which the Lualaba issues, and which he discovered July 18, 1868. Altogether Livingstone was engaged for nearly two years—from January, 1867, to October, 1868—in exploring the basin of the Chambezé and Lualaba, and lakes Moero and Bangweolo. Returning during the autumn of 1868 and beginning of 1869 to Lake Tanganyika and Ujiji, he again, in July, 1869, struck off westward to explore the Manyema country, and after twenty-seven months' wanderings returned to Ujiji, where he was discovered in his distress and exhaustion by Stanley, on October 28, 1871. He took Stanley on a sort of pleasure excursion to the head of Lake Tanganyika, and accompanied him on his return to the coast as far as Unyanyembe, from whence, in spite of all Stanley's entreaties, after receiving fresh supplies from Zanzibar, he set off on his ill-fated second expedition to Lake Bangweolo on August 25, 1872, and there eight months later he died. The geographical results of these seven trying years are of the utmost importance. Livingstone's last march from the coast to Lake Nyassa was by a route entirely new to Europeans, although commonly used by the Arabs. He was practically the discoverer of lakes Moero and Bangweolo, although the basin of the Chambezé and the Lualaba had repeatedly been traversed by the Portuguese before him. Until he explored it the Manyema country was utterly unknown to scientific geography; and his persevering examination of the Tanganyika lake completes our knowledge of it, corroborating the discoveries of Burton and Speke, while his own discoveries have been confirmed by the recent scientific survey of its intricate shores by Lieutenant Cameron.

Unfortunately it is in the exposition of the scientific results of Livingstone's expedition that Mr. Waller most conspicuously fails. He throws no light on the objects which Livingstone had in view in undertaking the expedition; or on the considerations which directed his different excursions. He makes no attempt to harmonise his discoveries with those of other travellers, or to point out where Livingstone had been anticipated by others, and where a discovery is entirely his own. And worst of all, where Livingstone has unwittingly done palpable injustice, as in his criticism on Mr. Cooley's account of the hydrography of the Chambezé, Mr. Waller has simply cast an insult at the victim of Livingstone's inadvertence, and passed on. He has virtually left Livingstone's notes just as he found them—a jungle without sign-post or tracks, more bewildering to the general reader than the wilds and desolate wastes through which Livingstone

himself passed. As examples of Mr. Waller's usual commentary on Dr. Livingstone's text, the following quotations are made at random:—

"We see the thread by which he still draws back, a word or two from Stanley has not yet parted." (Vol. ii. p. 175.)

"His keen enjoyment in noticing the habits of animals and birds serves a good purpose while waiting wearily and listening to disputed rumours concerning the Zanzibar porters. The little orphan birds seem to get on somehow or other; perhaps the Englishman's eye was no bad protection, and his pity towards the fledglings was a good lesson, we will hope, to the children around the Tembé at Kwiwara." (p. 198.)

"Geologists will be glad to find that the Doctor took pains to arrange his observations at this time in the following form." (p. 215.)

The objects of Dr. Livingstone's last expedition, and the principles which guided him throughout it, have been fully stated by him in numerous private letters written when staying in Bombay in the spring of 1866. They are also stated in a lecture which he gave before the Bombay branch of the Royal Asiatic Society, and in his correspondence with myself as Honorary Secretary of the Society. This letter and one of his letters to me are published at length in volume viii. of the Journal of the Society, pp. 91–116 of the *Proceedings*. In volume xv. of the *Transactions of the Bombay Geographical Society*, Mr. Waller would have also found the "Narrative of Said Bin Habeeb, an Arab Inhabitant of Zanzibar," who is several times mentioned in Livingstone's Journals. This "narrative" would have suggested some interesting comments to Mr. Waller.

In vol. ii. p. 282, Livingstone's remark that "no traces seem to exist of Captain Singleton's march" has excited some criticism. Livingstone knew perfectly, as Mr. Waller has pointed out in a foot-note, that Singleton was only a character of fiction. In 1863 I read a paper before the Asiatic Society in Bombay "On Recent Discovery in Eastern Africa, and the Adventures of Captain Singleton," and Livingstone was singularly impressed with my idea that De Foe had taken the story of this African journey from one who had actually made it. He evidently had the copy of my paper with him in Africa, as the whole page 338 of the first volume of these Journals is apparently written directly from it. His suggestion that Moses had been in Central Africa was also, if I remember rightly, started in Bombay. The time Dr. Livingstone spent there was one of the happiest periods of his life. He was received by the Governor, Sir Bartle Frere, and Mr. W. E. Frere, and the Rev. Dr. John Wilson, with an unbounded welcome, and was thoroughly set up for his expedition. He was in the highest spirits during the whole time of his visit, and started some new idea every day that haply he might find amongst them some inspiring theory to work his way by. And it may be as well to mention here that the 6,500 rupees contributed to his expedition by the Bombay Asiatic Society had been increased to nearly 11,000 rupees when made over to his family last year.

It is difficult to make any quotations of general interest from a mass of detached notes such as these volumes present. In

volume ii.—by far the more entertaining of the two—Livingstone describes the flowers of the Babisa country, pp. 264–265:—

"There are many flowers in the forest—marigolds, a white jonquil-looking flower without smell; many orchids; white, yellow, and pink *Asclepias*; clematis, *Methonica superba* (*Gloriosa superba*), gladiolus, and blue and deep purple polygalas, grasses with white starry seed-vessels, and spikelets of brownish red and yellow. Besides these, there are beautiful blue-flowering bulbs, and new flowers of pretty delicate form and but little scent. To this last may be added balsams, compositae of blood-red colour and of purple; other flowers of liver colour, bright canary yellow, pink orchids on spikes thickly covered all round, and of three inches in length; spiderworts of fine blue, or yellow, or even pink. Different coloured *asclepiads*; beautiful yellow and red and umbelliferous flowering plants; dill and wild parsnips; pretty flowering aloes, yellow and red in one whorl of blossoms, peas, and many other flowering plants, which I do not know. Very few birds, or any kind of game. The people are Babisa, who have fled from the west."

At page 189 he describes some Wydah birds:—

"A family of ten Wydah birds (*Vidua purpurea*) come to the pomegranate tree in our yard. The eight young ones, full-fledged, are fed by the dam, as young pigeons are. The food is brought up from the crop without the bowing and bending of the pigeon. They chirrup briskly for food: the dam gives most, while the red-breasted cock gives one or two, and then knocks the rest away. . . . The young ones lift up a feather and play with it as a child with a doll, and invite others to do the same in play; so, too, with another pair. The cock skips from side to side with a feather in his bill, and the hen is pleased; Nature is full of enjoyment. . . . Cock Wydah bird died last night. The brood came and chirruped to it for food, and tried to make it feed them, as if not knowing death."

In one of his frequent bursts of indignation against African slavery he writes, p. 214:—

"But no one expects any benevolent efforts from those who cavil and carp at the efforts made by governments and peoples to heal the enormous open sore of the world. . . . It is almost an axiom that those who do most for the heathen abroad are most liberal for the heathen at home. To this class we turn for help. With others arguments are useless, and the only answer I care to give, is the remark of an English sailor who, seeing slave traders actually at their occupation, said to his companion, 'Shiver my timbers, mate, if the devil don't catch these fellows, we might as well have no devil at all.'"

Of missionary efforts he writes at page 246:—

"The spirit of missions is the spirit of our Master: the very genius of His religion. A diffusive philanthropy is Christianity itself. It requires perpetual propagation to attest its genuineness."

There is much wisdom also in the following remarks, which have a wider application than Livingstone perhaps intended, p. 256:—

"The pugnacious spirit is one of the necessities of life. When people have little or none of it, they are subjected to indignity and loss. My own men walk into houses where we pass the night without asking any leave, and steal cassava without shame. I have to threaten and thrash to keep them honest, while if we are at a village where the natives are a little pugnacious they are as meek as sucking doves. The peace plan involves indignity and wrong. I give little presents to the headmen, and to some extent heal their hurt

sensibilities. This is indeed much appreciated, and produces profound hand-clapping."

Mr. Waller throughout these two volumes entirely ignores the name of Sir Roderick Murchison, to whom Livingstone owed so much, and to whom he was so sincerely attached. This is Livingstone's comment on the death of his venerable and revered friend:—

"Alas! alas! this is the only time in my life I ever felt inclined to use the word, and it bespeaks a sore heart: the best friend I ever had—true, warm, and abiding—he loved me more than I deserved; he looks down on me still. I must feel resigned to the loss by the Divine Will, but still I regret and mourn."

One of the last entries before his death, when entangled in the spring-floods of the Bangweolo, notes the remarkable cry of the Sea-Eagle of that lake "as if calling someone to the other world."

The narrative of Livingstone's last sufferings and death, and of the transport of his body to Zanzibar, collected from his faithful servants Chuma and Susi, and Jacob Wainwright, has been admirably elaborated by Mr. Waller. He tells in fitting language the story of a deed equally to the credit of the African race and of our missions in the East; and every reader of it will heartily re-echo Mr. Waller's hope that none of those who assisted Livingstone, whether white or black, will be overlooked in England. Susi, Chuma, Wainwright, and the negress Halima, if the Missionary Societies cannot provide for them, should be supported by the British Government for the rest of their days. Of Halima Livingstone has recorded in his diary, May 29, 1872: "She is the best spoke in the wheel. . . . I shall free her and buy her a house and garden at Zanzibar, when I get there." She followed his body to Zanzibar, but her long services to him have remained entirely unrequited.

The illustrations of these volumes are very poor, and the likeness of Livingstone trashy and theatrical. The map has been most carefully drawn, and is of great service, although already obsolete, owing to the recovery of Livingstone's route map from the coast to Nyassa, by Cameron. The sheets of Cameron's survey of Tanganyika have now been received in this country, and it is to be hoped that this part of Mr. Waller's map will also be recast from them in any future edition of the Journals, in the preparation of which Mr. Waller should seek the assistance of some geographer.

GEORGE BIRDWOOD.

The History of India from the Earliest Ages.
By J. Talboys Wheeler. Vol. III. Hindu, Buddhist, Brahmanical Revival. (London: Trübner & Co., 1874.)

MR. TALBOYS WHEELER recommends himself to the reading public as a new historian of India by official and literary experience of some years. He possesses, moreover, a clearness and terseness of style which can hardly fail to secure him a favourable first impression. And although he goes over ground which for the greater part has been trodden by previous writers, whether historians, philosophers, or philologists, he shows a confidence in his own powers, as well as his own knowledge and research, which is not

simply an excusable feature in his handiwork, but rather an essential warrant of fitness for the duty he has undertaken. With such a task before him, we do not envy the man who does not feel strong to execute and able to discriminate. Of course there will always be a difference of opinion as to the method pursued in enlightening and guiding the attention of the reader, when treating of a period of years countable by thousands; a period which comprises quite as much of religious and ethical development as of matter-of-fact reigns or dynasties. But the genuineness of the oracle should be acknowledged, even though, like the Pythian, its prose be preferred to its hexameters.

The author presents his third volume as a history "complete in itself." His two first volumes are not essential to its comprehension; and his coming volume will introduce new actors and a new scene. In this light the better way to review its contents will be simply as an account of the rise and progress of the Hindu power in India, the last chapter on the Portuguese being supplementary.

The two first chapters are so far introductory that they embrace no really fixed period. They look back upon the Kolarians, or aborigines of India, the Vedic Aryans, the Dravidians; and upon the Nāgas, "who were possibly of Dravidian origin;" and they show how Brahmanism took root in the double form of priesthood and philosophy; the first as a hereditary institution, the second as a school varying in numbers and intellectual power. They are rather disquisitions than historical narrative; but they are full of interest, and supply remarkably good reading. If there be discerned, among the more didactic paragraphs, somewhat of exuberance in a certain popular and *ex cathedra* writing, the charge need not be a matter of cavil or surprise. The style is catching; and as it is, moreover, telling, is not so willingly or easily shaken off as may be supposed. If an imitation at all, it is not of an individual, but a class; and the class represents the spirit of the hour.

The third chapter is descriptive of the life and writings of Gotama Buddha, otherwise Sākya Muni, the founder of Buddhism. There is little that is new in this as a narrative; nor indeed is there much of personal incident to relate. The principal figure is interesting and not too highly coloured; but we do not feel sufficiently sure of his personal attributes and individuality to set him side by side, as does our historian, with the Prophet of Islam. In one thing both are alike. The morality which they inculcate is an emanation of human frailty. At its best it is the cry of the fallible philanthropist looking upward. In no case has it the character of the immeasurably higher teaching of Sinlessness. Mr. Wheeler places them in direct contrast when he says:—

"One was intellectual and spiritual, the other was sentimental and intensely human. The benevolence of Gotama took the form of a passionate yearning to deliver mankind from its hopeless imprisonment in an eternity of transmigrations; and according to the Brahmanical teaching of the time, a life of celibacy and mortification was the first and all-essential step in this direction. The pleasures of female society were supposed to be the most powerful obstacles to religious progress; the

deadliest of all the sins that enthralled the soul in the universe of the passions. The culture of Mohammed was altogether different. His conception of God was that of deified humanity; merciful and compassionate to all who worshipped him, but wrathful and revengeful towards all those who disobeyed his laws or followed after other gods. The idea that the love of woman was injurious to the soul never crossed the mind of the old Arab prophet. On the contrary, the sympathy and companionship of women were the mainstay of his religion, and thus the Koran and polygamy went on hand in hand."

The above fiat may not find very general acceptance in the abstract; nor do we think the distinctive qualities given to the respective systems capable of analysis. The religious culture of Gotama was, we are told, "intellectual and spiritual," that of Muhammad "sentimental and intensely human." May it not be truly said, on the other hand, that a "passionate yearning for the deliverance of mankind from the miseries of existence," combined with the practice of "celibacy and mortification," as means to the end, savours of "sentiment;" and, as argued by a very recent authority,* is there not in the religion of Muhammad that marked spirituality which rejects human intervention between the soul and the Creator, and is especially abhorrent of idols and images? Whether "intensely" be correctly applied or not, we may be permitted to doubt, unless humanity be held sorely restricted in its comprehensiveness.

A chapter follows on Greek and Roman India. It is a skilful summary of data derived from popular annals, the truths of which, though digested and expounded by earnest students, never seem to have been generally realised. The period is both eventful and interesting when Western classical history blends with the record of Eastern creeds and systems; when Sandrokottos and Megasthenes are found confronted with Brahman and Buddhist monarch or chief; when scenes which seem to have been first displayed to us by a modern incident of conquest and annexation are reviewed in the light of remote antiquity. But the association of the Hindu as we now see him, with the heroes of our school classics as we have heretofore portrayed them, is more or less unnatural; and however familiar with the statue of an elderly Governor-general in the scant garb of a Proconsul, few Anglo-Indians have, probably, thought seriously of Porus as of a Rajput Rāja, whose interview with Alexander might aptly be likened to that of Ranjit Singh with Lord Ellenborough. Stranger still is it to conceive that another Porus should have sent to Augustus Caesar an embassy of high-caste natives, one of whom, as cited by Mr. Wheeler, performed an act of self-immolation at Athens. In these days of extended intercommunication—when the Hindu and Indian Muhammadan are freely moving in the salons of London fashion, or lecturing to British Societies on British soil; when the Parsi finds his way to European courts, not excluding the Kremlin or the Vatican—we should scarcely wonder at these things: but looking back upon past ages, uncon-

* Mr. Bosworth Smith. See Review of *Muhammad and Muhammadanism* in the ACADEMY of June 6 and June 20, 1874.

scious of steam or rail, we cannot believe it possible that Sappho could have known Śākya Muni, or, many centuries later, Macbeth have met Mahmūd of Ghazni! Yet it may reasonably be supposed that these incongruous couples were contemporary, each individual with each individual respectively.

Mr. Wheeler endeavours to explain the apparent anomaly of the marriage of a Hindu Rāja to a Greek princess, by the circumstance that Sandrokottos may have been a convert to Buddhism, and consequently not unwilling to prove to his Hindu subjects that he had thrown off the trammels of caste. And he alludes to a *vezata quaestio* which subsequently engaged the attention of Hindus, "as to whether the son of a Rāja by a Sudra Queen could inherit the throne?" Can he be aware that the Pandits of Benares were consulted on this very point by a gentleman who, in the early part of the present century, enjoyed the reputation of Oriental scholarship; their unanimous opinion being, that in the time of Sandrokottos (Chandragupta) the "Yavanas," or foreigners, were held in general respect; but that, as regards this particular monarch, he was himself a Sudra, or of the lowest class? Or, bearing in mind the forgeries practised on the contributors to "Asiatic Researches" by the Pandits of those days, has he taken the opinion of men more learned in the ways of Western civilisation, and better acquainted than their predecessors with the objects of Western research, and found it trustworthy?

Inasmuch as nearly seven centuries are disposed of in little more than a page (pp. 239-40), and three particular epochs only in a thousand years are made the standing-points of narration or discussion, the contents of Chapter V. might have been appropriately designated, "Buddhist India in the Days of Asoka, and the Chinese Travellers Fah-Hian and Hionen-Tsang." Chapter VI. might be detached from the book and transferred to the pages of a Quarterly, without so much as a change of title or other modification than the formal insertion of the latest editions of *Sakuntalā*, the *Mrichchakati*, *Mudrā Rākshasā*, and other Sanskrit plays prepared for the British public by Professors Monier Williams or Wilson. And Chapter VII. offers little more than a few *excerpta* from two substantial volumes on Rajputāna published more than forty years ago, the undoubted value of which work would be greatly enhanced by rearrangement and revision. But it should, in justice to the author, be admitted that, considered as parts of a history of India, or in any shape, the two first of the above three chapters are very acceptable contributions to literature. The story of the "Toy-cart" is especially well told.

Chapter VIII., or "The Brahmanical Revival," is practical in resuming the histori-

cal thread, and reintroducing dates, though in very round numbers. But, without the Muhammadan element, the thousand years of which it nominally treats present but a circumscribed field to the Indian historian. No wonder, then, that between forty and fifty pages are here filled up with a *résumé* of Hindu mythology, and passages from the travels of Marco Polo and Mr. Ralph Fitch. Chapter IX. completes the volume with an interesting if not an exhaustive account of Portuguese India.

Many extracts might be made in proof of what we have said on the literary merits of this volume. Passages readily offer themselves in every chapter to refute the notion that habitual official composition hampers the more general descriptive power. For ourselves, we detect little of the secretariat summaries of the author in the present case; and we happen to know something of them. Viewing the work in its isolated character, it is instructive and entertaining. Of its historical value we are sure in one sense: it reconnoitres, and affords a good incipient comprehension of the ground to be traversed. It indicates notable epochs, and gives a significance to particular chasms in a dim retrospect, even if it does little to supply the immense blanks in an important chronicle of ages. It is, at least, a welcome accession to the information already recorded on a subject well worth the expenditure of time and labour.

Had we, on closing the book, to specify the more palpable defect suggested to us in the course of perusal, we might record the impression that Rajputāna would have borne further elaboration; and that a study of the State of Jesalmér alone would have shed a new light on the Jain temples and Jain people.

F. J. GOLDSMID.

NEW NOVELS.

The Italians. By Frances Elliot. (London: Hurst & Blackett, 1875.)

Fair in the Fearless Old Fashion. By Charles Farmlet. (London: Samuel Tinsley, 1875.)

Antony Brade. By Robert Lowell. (Boston: Roberts Brothers. London: Sampson Low & Co., 1874.)

Greed's Labour Lost. By the Author of "Recommended to Mercy." (London: Samuel Tinsley, 1875.)

The Blossoming of an Aloe, and The Queen's Token. By Mrs. Cashel Hoey. (London: Hurst & Blackett, 1875.)

WE have seldom read a more satisfactory book of its kind than *The Italians*. Whether that kind is of the highest, or indeed is high at all, is perhaps rather a different question. It is hardly a book that any one would care to read twice; but on the other hand it is a book that one reads through with decided interest and pleasure, and that one lays down with a feeling of satisfaction, not by any means because the reading is over, but because the time occupied has been pleasantly occupied. Only in the third volume does the interest flag a little, chiefly because the situation becomes for a time more tragic and more complicated than suits the general

light and easy tone of the book. The writer has managed the picture of Lucca and its interiors, which fills the first hundred pages, with great skill, so that its photographic minuteness is not in the least wearisome. The ancient Cavaliere Trenta, moreover, is a capital sketch. The "Red Count" Marescotti, who unites piety, poetry, and communism, strikes us as somewhat overdrawn; at any rate, if he is a fair type of any portion of Young Italy, March hares may be looked upon as sane and sober in comparison with these young persons. It would be easy, too, to find fault on reflection with many of the other personages, but the merit (if it be a merit) of the book is, that it has sufficient "go" to carry one through a first reading without attracting much attention to these deficiencies. Whenever we are getting a little tired of the characters, the author artfully inserts a little bit of description of place or person which puts us in good humour again. A tendency to rather theatrical soliloquy, and here and there a religious or political sneer which is not in the best taste, are faults which it is more difficult to pardon; but still the book is one which is far more easy to find fault with than to dislike or to drop when one has once begun it.

Mr. Charles Farmlet has, it appears, an "enthusiastic admiration" for Mr. Swinburne, which is certainly creditable, and it would seem to have occurred to him that it would be a good way of expressing that admiration to write a novel, dedicate it to the poet, christen it by a phrase from "Dolores," and prefix mottoes from the *Poems and Ballads* to nearly every chapter. We do not know that there is any positive objection to this proceeding, except that the result would be rather terrible if the example were generally followed, and if everybody who has a favourite English poet were to write a novel in two volumes in order to apprise the public of the fact. But unluckily *Fair in the Fearless Old Fashion*, despite very loyal efforts on the part of its author, does not at all carry out the promise of its title and its mottoes. We cannot conceive anything less like Mr. Swinburne's goddess-heroine than Mr. Farmlet's American widow, who falls in love at first sight with a good-looking noodle, makes such unskilful use of her personal charms that she cannot entice him away from his betrothed, tries to ruin his reputation in order to get him in her power, spoils everything by interfering with her own plot before it is ripe, and finally poisons herself in the most horribly commonplace manner. But the book is rather unsuccessful than positively bad; there is really a certain amount of interest about it, and it is decently written. If Mr. Farmlet should wish to exhibit his admiration for somebody else in the same way, he should take a friendly suggestion, and "convey," in the language of the wise, his situations a little less openly. The well-known conservatory scene in *Guy Livingstone* is worked in *twice*, and the plot against the hero is discovered in exactly the same manner as the plot against the beloved friend of our youth, Peter Simple, not to mention suspicions of similar utilisation in almost every chapter. Also, we should like

* Lt.-Colonel Wilford, quoted in Maurice's *Hindustan* (vol. i. part i. page 35), a work which bears high testimony to the abilities and research of the author, and merits the close attention of all students of Indian history. The Rev. Thomas Maurice, Assistant Keeper of the MSS. in the British Museum, died in his apartments at that institution on March 30, 1824. His legacy of labour, notwithstanding the lapse of half a century, should not be forgotten, either in reviewing India from the death of Alexander, or in an exposition of the Hindu mythology.

to know why an Englishman having to mention an Italian should call him "Pic de la Mirandole"?

Antony Brade is scarcely a novel, being merely a tale of American school life. When one has succeeded in attuning one's mind to the proper key, and in getting one's teeth off edge (if the expression be allowable), it is discovered to be a rather pleasantly and genially written book of its kind; but if the American boy be what he is here represented, he is certainly a most curious "sport" in the botanical sense.

"When a poor widow left with five little ones, and only the resources of a poor enough brain to which to turn for their support, buys—as the *Saturday* so funnily wrote—her 'inkbottle' and sets to work to write, she should, provided that she gives forth to the easily-pleased few who read her books no harmful words, be protected, and that by the might of the law, from injury."

Such are the ideas of the author of *Greed's Labour Lost* on the subject of criticism. It is certainly fortunate for us that this new *opus quinqué liberorum* is not yet recognised, for we must say that the possession of five little ones, a poor brain, and an inkbottle does not seem to us a sufficient excuse for spoiling the taste, wasting the time, and weakening the brains of the easily-pleased few, or rather many, who look to novels for almost their only intellectual food; and still less does it seem to us (to drop the moral view) a sufficient excuse for the undisturbed production of what is intrinsically and artistically bad. But there really is nothing in *Greed's Labour Lost* to require all this protesting on the part of the author against the "dread artillery of criticism." The book is not specially silly, or vulgar, or extravagant. The heroine in the first volume behaves rather badly to her uncle; in the second she marries her cousin and behaves rather badly to him; in the third (the unfortunate cousin being well disposed of) she becomes the guardian angel of her family, and marries somebody else. The *dénouement* reminds one of the immense advance which we have made on our fathers and grandfathers in this matter. They—good souls—used to put a young lady or a young gentleman in difficulties as to whom they should choose; but when the choice was made, it *was* made. Now we are all of us alive to the great conveniences of second marriages. The only thing we find to wonder at is, that the indulgence is usually limited to two. We all know cases in which young ladies are engaged to three or four persons in a twelvemonth, and marry some one else six months after. Only think of the delightful intricacies of plot which might be indulged in, if a heroine had to bless and dispose of four or five happy and moribund beings in succession! Let us respectfully offer this to the author of *Greed's Labour Lost* as a ground-plan for her next novel, and so endeavour to make amends for the woes which she has evidently suffered at the hands of former critics.

Mrs. Cashel Hoey is another instance of a novelist succumbing to the temptation of making three people happy. But as the hero of *The Blossoming of an Aloe* allows some fifteen or twenty years to pass between his two marriages, the sternest censor can

hardly grudge him his elderly raptures. Mrs. Hoey's *aloe* does not, from the nature of the case and the medium of representation, blossom quite so musically as Mr. O'Shaughnessy's, but the story of its blooming is very pleasantly told, and the heroine, Anne Cairnes, is a decidedly satisfactory heroine. Indeed, all the characters from the cruel mother downwards are very fairly drawn, though there is nothing particularly striking about their conception, and the story, which has no great body, is perhaps unnecessarily prolonged. Even as it is, Mrs. Hoey has been obliged, after the manner of conscientious bakers, to throw in *The Queen's Token* as a makeweight. This latter, which is a tale with some legendary elements, is, like the longer work, pleasant and pleasantly written, but perhaps a little thin. We are very glad, however, to see that this writer has struck a quieter vein of incident than that which she worked in her earlier stories. Plots and murders, and things that live behind iron doors are not at all necessary to one who can bring to bear on more legitimate matters the freshness and good taste which Mrs. Cashel Hoey undoubtedly possesses, and has shown in this book.

GEORGE SAINTSBURY.

NOTES AND NEWS.

THE official work on Persia, to be published by Messrs. Macmillan, is now passing through the press. The second part indeed, containing the Zoology, by Mr. Blanford, with numerous excellent illustrations, is already printed. The first part opens with an original and most valuable chapter, by Major St. John, on the Physical Geography of Persia; followed by narratives of his journey from Shiraz to Baluchistan, and of Major Lovett's in the latter region. There are chapters on the geology of Persia by Mr. Blanford, and the work is completed by Major Euan Smith's narrative of a journey through Sistan and Eastern Persia from Bandar Abbas to Mâsh-had.

LIEUTENANT-COLONEL HENRY FISHWICK, F.S.A., of Rochdale, author of the *History of the Parish of Kirkham*, &c., has now in the press a book to be entitled *The Lancashire Library*—a bibliographical account of books on topography, biography, history, science, and miscellaneous literature relating to the County Palatine, including an account of the Lancashire tracts, pamphlets, and sermons printed before A.D. 1720, with collations, and bibliographical, critical, and biographical notes on the books and authors. In compiling this work not only the British Museum, the Bodleian, and other public libraries, but the many large and valuable private libraries in Lancashire have been laid under contribution. The number of books noticed (exclusive of the various editions) will exceed 750, which, with the tracts, sermons, &c., printed *ante* 1720, will make up a total of over 1000. In nearly all cases a copy of the title-page will be given, together with the size, &c., list of illustrations, and price; and to this, in the case of scarce works, will be added the name of the library where a copy is known to be. The want of such a book has long been felt, and we are sure it will be welcomed by all who take an interest in the literature of Lancashire. The author has wisely, we think, only included books which actually refer to the county, all of which illustrate in some way the history of Lancashire and its people.

WE are at last to have a complete edition of the Prose Works of Wordsworth, which he himself expected and desired to be given to the world by Dr. Wordsworth or Mr. Quillinan. The task

has now devolved upon the Rev. A. B. Grosart, who has been selected as editor by the family. Among the prose works but little known, or absolutely unknown to students of the poet in the present generation, we may mention *An Apology for the French Revolution: By a Republican*, now first published; tract on the Convention of Cintra, so scarce that a copy has sold for ten guineas; a letter, now first printed, transmitting the *Letter to Sir Charles W. Pasley, K.C.B.*; *Two Addresses to the Freeholders of Westmoreland*, 1818, very scarce; various Letters and Speeches on Education; *A Letter to a Friend of Robert Burns*, 1818, very scarce; two Essays on Epitaphs, from unpublished MSS.; *A Guide through the District of the Lakes*, and *The Kendal and Windermere Railway*, with which Mr. Ruskin must find himself in the fullest sympathy; the whole of the I. F. MSS. in their entirety, as written down to the dictation of Wordsworth by Miss Fenwick, "delightfully chatty and informal," and hitherto but very imperfectly published. The book will include a number of original letters, and accurate reprints of those already published, and a collection of conversations and personal reminiscences of Wordsworth. This edition of the Prose Works of Wordsworth, which bids fair to be a contribution of the first importance to English literature, will be published by Messrs. Moxon, in three volumes demy octavo, at the price of two guineas. It will be dedicated, by express permission, to the Queen, and with the dedication will be printed a hitherto unpublished poem by Wordsworth, addressed to the Queen on the occasion of sending a gift copy of his Poems to the Royal Library at Windsor.

A NEW series of English Classics, edited with Introductions and notes, is about to be issued under the direction of Mr. Forrest, Head Master of the High School, Surat, and Mr. J. W. Hales. Among the editors are Professor Dowden, Mr. Thomas Arnold, Dr. Morris, Dr. Abbott, Mr. Furnivall, Professor Ten Brink of Strassburg, Professor Wagner of Hamburg, Professor Henry Morley, &c. It is to be called the London Series, and to be published by Messrs. Longmans and Co.

The Children of the World will be published in future by Messrs. Henry S. King & Co., who have at press a new work by the same author, entitled *The Children of Religion*.

MR. JOHN NOBLE has in the press a volume of more than 300 pages on national finance, reviewing the policy of the last two Parliaments, and the results of modern fiscal legislation.

MR. SPEDDING is preparing a paper for the New Shakspere Society, giving the results of his comparison of all the differences between the first Quarto and the Folio of *Richard III.* Curiously enough, he finds that the reviser of the first Quarto does not carry his work of revising beyond the beginning of the third scene of act v. From l. 47 of that scene to the end, the variations between the Folio and first Quarto are not corrections, but misprints, almost all copied from the late Quartos, and all wrong but one.

THE death of Alderman Wilkinson, of Burnley, is a serious loss for Lancashire archaeology. Thomas Turner Wilkinson was born March 17, 1815, near Blackburn, his father being a farmer averse to "larning." The feeling was fortunately not hereditary, the son devoting himself to mathematical studies with great energy. As early as 1839 he contributed to the mathematical section in the *York Courant*, and since then his papers on this branch of science have been very numerous. He was a Fellow of the Royal Astronomical Society, and was a member of the Historical Society of Lancashire and Cheshire, the Manchester Literary and Philosophical, and Geological Societies, and of the Manchester Literary Club, to which association his last book was dedicated. He was a working member of all these

societies, and the list of his contributions to their Transactions is long and varied, ranging from "Problems on Contact" to "Spenser and the East Lancashire Dialect." In conjunction with the late Mr. Harland, he wrote the two works by which he is best known to the general reader. *Lancashire Folk Lore* (1867), and its sequel, *Lancashire Legends and Traditions* (1873), take high rank among books of this class. He died on February 6, and the funeral, which took place on the 10th, was attended by representatives of the societies named, of the corporation, and of most of the public institutions of Burnley. As a mathematician, bibliographer, and antiquary, he had a more than English reputation, and his genial disposition and readiness to impart information will make him greatly missed by his numerous literary friends. His MSS., it is understood, have been left to the Chetham Library at Manchester. His last literary work was published only last month, being a revised and enlarged edition of the *Ballads and Lyrics of Lancashire*, issued some years back by Mr. Harland.

A SUM of 1,050 fr. was given last week in Paris for a receipt signed in Rome, in 1548, by François Rabelais.

As the English public will not give its Early English Text Society money to enable it to print quickly enough the manuscripts which contain the early history of our language and our social state, Germany is coming to the rescue, as she did long ago in the case of French manuscripts. Professor Carl Horstmann, of Magdeburg, has just published at Paderborn (F. Schöningh), a most valuable selection of Early English Legends, the Childhood and Birth of Jesus, Barlaam and Josaphat, and St. Patrick's Purgatory, and means to follow it up by another volume containing the legend of Gregorius (from a unique MS. in the Bodleian, of the time and style of *King Horn*, early thirteenth century), the Miracles of our Lady, and the Legend of Pope Celestine. In his present volume Professor Horstmann gives "The Childhood of Jesus" from the early thirteenth century Laud MS. 108 (believed to be unique); "The Birth of Jesus" in parallel texts from the early fourteenth century MSS., Ashmole 43 and Egerton 1993, with the long continuation from the Egerton MS. alone; "Barlaam and Josaphat" from the fourteenth century MS., Bodley 779; and "St. Patrick's Purgatory," from the Ashmole MS. 43, the Egerton 1993, and the Laud 108. In Appendix he adds "A Disputation between chi(I)d Jhesu & Maistres of þe lawe of Jewes" from the grand Vernon MS. in the Bodleian, before A.D. 1400; and two more versions of "Barlaam & Josaphat," the first from the Vernon MS. in the Southern dialect, and the second from Harleian MS. 4196 in the Northern dialect. A full preface on the Early English Legend-manuscripts, giving lists of the Lives in all the British Museum and Bodleian MSS., with comments, a list of exceptional rhymes and the assonances in his texts, &c., complete this volume, which is a credit to its editor and a welcome help to all Early English scholars and students.

MESSRS. MACMILLAN have in the press a *Practical Treatise on the Diseases of the Eye*, by R. Brudenell Carter, F.R.C.S., ophthalmic surgeon to St. George's Hospital. The work will be copiously illustrated by lithographs and woodcuts, and is intended to be a familiar exposition of the present doctrines and modes of treatment of English ophthalmic surgeons, adapted to the wants of both practitioners and students.

WE have received a corrected reprint of a very admirable address delivered by Mr. James Parker of Oxford, on January 27, to the members of the Reading Archaeological and Architectural Society. Passing in review the chief points of interest in the early history of the ancient borough, its conflict with the Danes in the ninth century and its mention in the Norman Survey, Mr. Parker enlarged upon the grandeur of the Abbey, and the

similarity in the structure and dimensions of its church to the Cathedral of Canterbury at the time of Thomas Becket, who came down to Reading to consecrate the Abbey. The chapel corresponding to the scene of the archbishop's murder at Canterbury is now, he complained, used as a coal-hole by the Roman Catholic priest whose house is adjacent. We hope the new Reading Society may prosper.

M. MICHEL CHEVALIER has published the opening lecture of his course of Political Economy for the present session in the College of France, under the title *Des Moyens pour un Etat de refaire ses Finances*. This subject has, of course, more importance for France at the present moment than for most other countries, but M. Chevalier's lecture discusses it on principles of general application. The emancipation of production and trade from all restriction is the method of financial reform he advocates. We had thought it hardly possible to say anything new on the point, but M. Chevalier has succeeded in giving freshness and novelty to its exposition. We are glad, too, to observe that, uncompromising free-trader in the widest sense though he is, he does not go the length, with Mr. Bright, of regarding adulteration as a form of competition with which the State ought not to interfere. Nor does he oppose the intervention of the State in assisting the construction of railways in countries where private enterprise is unequal to the task. But he appears to overrate the extent of competition between railway companies in England, where the constant tendency for some time has been towards amalgamation or combination, and consequent monopoly. We can recommend M. Chevalier's instructive lecture to experts as well as beginners in political economy; but, on the subject of English railways, we think those who can read German would do well also to study the remarkable work of Dr. Gustav Cohn, lately published at Leipzig.

It is reported that the late Professor of History at Zürich, Dr. H. H. Vögeli, who died at the close of last year, has left important manuscripts referring to the Transactions of the Oecumenical Council, which will shortly be published. *The Swiss Chronicle* for 1873, which appeared not long before his death, and in which he had given a most useful summary of the events of the year, will, it is stated, be continued by the publishers, Messrs. Schwabe, of Basle.

THE Royal Scandinavian Society of Literary Antiquities ("Kongelige Nordiske Oldskriftselskab") has just celebrated its fifty years' jubilee in Copenhagen. The society was founded on January 28, 1825. The president, the King of Denmark, received the members in the Palace of Amalienborg early in the morning. Vice-president Worsaae opened the meeting with an eloquent address, in which he recapitulated all the society had accomplished since its foundation by C. J. Rafn, and enumerated its most important publications, some of which, as the *Antiquitates Americane*, had attracted the attention of the whole learned world to Denmark and to the Society. The accomplished Vice-president then mentioned that several important works were at this moment passing through the Society's press, among others a splendidly illustrated monograph on the remains discovered at Jellinghøj, and a large as well as a small edition of *Njalsanga*. Before the meeting closed, the names of the King of Greece and of the Czarewitch were added to the list of members.

A FRENCH translation of Alfred Larsen's *Life and Works of P. Chr. Asbjørnsen* has been printed in Christiania and circulated privately throughout Europe. It will, without doubt, tend to widen the circle of the personal acquaintance of this great writer. To be so widely known throughout the literary world is an honour that few authors, and still fewer comparative mythologists, attain during their own lifetime. The book is adorned with a

good portrait. We would suggest that the time had fully come for another reprint of Dr. Dasent's translation of Asbjørnsen's and Moe's *Tales from the Norse*, which has long been unattainable.

A NEW monthly journal of philosophy and science is to appear at Naples, under the direction of Professors Francesco Fiorentino and C. M. Tallango, entitled *Giornale napoletano di filosofia e lettere, scienze morali e politiche*.

A VERY touching exchange of presents has just taken place between the Queen and the Empress Eugénie. Her Majesty the Queen sent to the widow of Napoleon III. immediately after her return to Chislehurst from her visit to Windsor Castle, the first volume of Theodore Martin's *Life of the Prince Consort*; and this week the Empress Eugénie has presented to Queen Victoria a superbly bound copy of the first two volumes of Mr. Blanchard Jerrold's *Life of Napoleon III.*

In accordance with the financial reports recently published at Berlin, the German budget is charged with a sum of 923,980 mark, for the Prussian universities, including Münster and Braunschweig. Of this sum 60,000 mark. are assigned to the purposes of augmenting the salaries of teachers, and assisting meritorious students. This falls short by nearly 29,000 mark. of the amount appropriated last year for the same object, owing to the fact that some university chairs have been better endowed in the interval, and no longer need further supplementation. A provision is made in the budget for "assistant teachers" at the universities, whose position is now for the first time officially recognised by a grant of 54,000 mark. for the payment of their stipends. The University of Berlin, which has been enlarged by the establishment of several new chairs, has now a staff of sixty-three ordinary, and forty-two extraordinary professors, five of each grade belonging to the faculty of Theology, eight of the former and two of the latter to that of Law; and, while fifteen ordinary and eight extraordinary professors compose the medical staff, the faculty of Philosophy is presided over by as many as thirty-five ordinary and twenty-seven extraordinary professors.

THE last number of *Unsere Zeit* (February 5) has an article on the present condition of Strassburg, from which it appears that the University and Town Library is rapidly recovering its former prestige. As many as 44,500 volumes have been secured for it during the last year, of which 33,000 were obtained by purchase, and the remainder through private donations, and by these additions the entire collection has been raised to upwards of 344,000 volumes in all.

THE *Theological Review* for January contains an article on Ewald's *History of the Hagiocracy in Israel*, by Francis R. Conder, which is not quite worthy either of its subject or of the review in which it appears. The author entertains an exaggerated belief in the later Jewish tradition, and takes Ewald to task for extending the principle of development, which rules in all other histories, to the history of Israel. He treats the history of the people of Israel somewhat as uneducated preachers are apt to treat the words of the Bible: to judge by the language he uses, it was brought out in England the other day. His knowledge of Judaism is drawn not from the really great Jewish critics, but from the Abbé Chiarini. And his Semitic scholarship may be measured by his derivation of Bedouin from Midianite, "the change of one servile letter for another turning Medeen into Bedeen."

IN the *Fortnightly Review* the editor begins a study on Diderot, a subject much worthier of an estimable writer than Voltaire or Rousseau. Professor Cairnes concludes his protest against certain tendencies of Mr. Herbert Spencer's Sociology; but, as Mr. Herbert Spencer reminds us, in a note on Professor Cairnes's article, we must wait till

the *Principles of Sociology*, in three octavo volumes, are published before we can tell whether criticisms based on a comparatively concise and popular work are premature or not. Mr. Swinburne's unknown poet is a certain Mr. Wells, a contemporary of Keats, who wrote a play on *Joseph and his Brethren*, with no construction, but much command of the poetical dialect of the Elizabethan age. George Smith, the author of the *Cry of the Brickfield Children*, has an article on our Canal Population. He has not asked himself whether they are miserable as well as barbarous.

In the *Contemporary Review*, Professor Lightfoot deals with the series of confusions and misquotations by which the author of *Supernatural Religion* has bolstered up Volkmar's view, that a plausible and ambiguous statement of Malalas, a very inaccurate author of the sixth century, is to supersede the mass of evidence that Ignatius suffered at Rome. Professor Clifford treats of the postulates of the science of space in somewhat the same spirit as Mr. G. H. Lewes in the *Fortnightly Review* for August 1874, with a fuller development and illustration, perhaps with less maturity and precision of thought. Mr. Fitzjames Stephen gives an account of the curious penalties to which unpopular thinkers are still legally liable; for instance, Mr. Mill might have lost his place at the India House and been imprisoned. Father Bridgett attempts to rebut Dr. Lyon Playfair's charge that the mediæval Church proclaimed the Sanctity of Dirt, on the ground that the extreme neglect of their persons by some saints was exceptional, and that, as a rule, the Church did nothing but protest against self-indulgence. This falls short of the truth. The bath was the standing luxury or necessity of southern cities, as the daily pint or dram is the standing luxury of northern cities now. "In cute curanda plus æquo operata juvenus" found the pleasant sense of being alive all over which followed the daily bath the best thing the day could give. The Church, rightly or wrongly, thought this pleasure dangerous, as the Mahometans think it now, and for whatever reason, when civilisation began to reconstitute itself in Southern Christendom, the bath did not reappear.

In *Macmillan* Mr. Freeman informs us that most of his examinees at Oxford think Orange is in the Netherlands, along with much other instructive matter about that little Burgundian principality. Professor Munro replies with much force, and not a little natural severity, to Mr. Kebbel's strictures on recent Latin verse. He succeeds in showing that the school to which Gilbert Wakefield belongs are not faithful to their original, and are more or less slovenly in language and thought. Does he succeed in showing that they have not a superficial likeness to Latin, an appearance of clearness, almost a reality of ease and flow which have disappeared in the work of their successors, who have escaped their faults?

In *Fraser* Professor Newman has an interesting paper on Vegetarianism, chiefly from the economical point of view, insisting on the growing difficulty of supplying large towns with an increasing quantity of meat, and on the certainty that a larger area is required to feed a meat-eating than a vegetarian population. F. R. C. has another rabbinical article on the literary history of the word "Messiah," implying that the current argument from prophecy rests mainly on an arbitrary patristic cento from the Targums. Mr. Carlyle's abridgment of Snorro is continued to the death of St. Olaf.

The most interesting article in the *Cornhill*, "Have we Two Brains?" is based on Brown-Séquard's researches; the writer is inclined to adopt his theories, but to question their practical utility. "Thoughts about Thinking" is a collection of genial and sensible observations on a subject too close at hand to be other than unfamiliar. A writer who has been permitted to use the unpublished materials for Shelley's life, states posi-

tively that he was little to blame for the way his first marriage ended. "S. C." has a learned article on Piero della Francesca, who, it is conjectured, took to mathematics at the age when, according to Vasari, he left off painting, because he lost his eyesight. Vasari's other bit of declamation about the ingratitude of Pacioli in profiting without acknowledgment by Francesca's writings, is refuted by copious acknowledgments in more than one of Pacioli's, from the last of which it appears that Francesca was still alive in 1494.

In the *Revue des Deux Mondes* for February 1, George Sand begins a novel, the subject of which recalls our "penny dreadfuls." The story is appropriately narrated by a *valet de chambre*, but still the ineffaceable distinction of the author is a relief after M. Cherbuliez's recent story, told with inconceivable "impudence" in the etymological sense, of how an English "Miss" threw herself at the head of a moody and handsome French *savant*, and brought him down at last. M. Othenin d'Haussonville, one of the three recruits from the Right Centre who gave the historian of St. Louis a chance of organising the third republic, concludes his pitiless study of Sainte-Beuve with a ferocious phrase of Cousin's, who said when Mérimée and Sainte-Beuve were being discussed, "Savez-vous la véritable supériorité de Mérimée sur Sainte-Beuve? Je vais vous la dire: Mérimée est gentilhomme, Sainte-Beuve n'est pas gentilhomme." Gaston Boissier has an article on M. Luce's edition of Froissart, which contains an interesting account of the three redactions of his great work, and several ingenious and unforced historical parallels.

THE following Parliamentary Papers have lately been published:—Statement exhibiting the moral and material progress and condition of India, during the year 1872-73, with maps, &c. (price 8s.); a Return of the Provisions made by each School Board for the Religious Teaching of Children (price 9d.); Correspondence between the Admiralty and the Rev. C. M. Ramsay on certain Experiments conducted by them, with sketches, &c. (price 3s. 8d.); Return of the Population, Number of Electors, &c., of each City, Town, and Borough, returning a Member or Members to Parliament; Appendix to the Fortieth Report of the Commissioners of National Education in Ireland (price 3s. 6d.); First Report of the Civil Service Enquiry Commissioners, &c., &c.

WE have received *The Report of the Proceedings at the Dinner of the Cobden Club, July 1, 1874* (Cassell); *Protection from Fire and Thieves*, by G. H. Chubb (Macmillan); *The Problem of Irish Education*, by Isaac Butt, M.P. (Longmans); *The Dramatic Works of William Shakspeare*, edited by S. W. Singer, F.S.A., vol. iii. (Bell); *A Vision of Creation*, by Cuthbert Collingwood, M.A., second edition (Edinburgh: Paterson); *The Rudiments of Physical Geography for the use of Indian Schools*, by H. F. Blanford, F.G.S., third edition (Macmillan); *Theism*, an Address, by Brinsley Nixon, Esq. (Longmans); *Charles Kingsley*, a Sermon, by A. P. Stanley, Dean of Westminster (Macmillan).

THE forthcoming Part IV. of Mr. Alexander J. Ellis's great work on *Early English Pronunciation*

"contains his illustrations from contemporary writers of the pronunciation of the seventeenth and eighteenth centuries, an account of received English pronunciation, and the introductory matter to the new collections of English dialects which have been made for his work, in order to register dialectal pronunciation with a completeness hitherto unattained and even unattempted, as a necessary basis for understanding the pronunciation underlying our Early English orthography, which was wholly dialectal. These collections themselves, which have been already made to a sufficient and by no means scanty extent, will form Part V., to be published in 1875. That part will therefore be devoted to English Dialects. After it is completed, Mr. Ellis contemplates allowing at least two years to elapse before he begins Part the Sixth and last."

In his present Part IV.,

"thanks to the labours of the great Teutonic linguist Schmeller, Mr. Ellis has also been able to show the variations which interpenetrate one great branch of the High German dialects, the Bavarian (pp. 1357-1368); and, thanks to the extraordinary collection made by Winkler, just published in Dutch, to give English readers a general view of the present state of those Low German and Friesian dialects to which our own Anglo-Saxon language belongs, as they have developed under merely native influences, without the introduction of any strange element, like Celtic, Norman French, and Old Danish (pp. 1378-1428). These modern dialectal forms are invaluable for a study of our Early English dialectal forms, for, although chronologically contemporaneous with the English of the nineteenth century, they are linguistically several hundred years older. And they enable us to appreciate the state of our own English dialects, which are in fact merely a branch of the same, left untouched by Winkler, because, like our own, these Low German dialects (with the exception of modern Dutch, which is a literary form of provincial Hollandish), have developed entirely without the control of the grammarian, the schoolmaster, and the author."

NOTES OF TRAVEL.

THE very able and interesting paper on the subject of the Arctic Expedition, read by Admiral Richards at the meeting of the Geographical Society last Monday, conveyed some information respecting the instructions to its commander. There cannot be any doubt as to what the instructions to Captain Nares ought to be, and what the people of this country desire they should be—namely, to use his own discretion in carrying out the exploration of as large an area of the unknown region as possible, according to circumstances which cannot be foreseen. But it appears that he is to be trammelled by restrictions; he is not to go beyond the Pole; he is not to go east or west of certain meridians; but to advance due north towards the North Pole, as if he was some Alpine climber trying to reach a maiden peak. Nothing can be worse than the spirit which could conceive restrictions of this kind. They prove that there is no comprehension in high places either of the real character of the work that is required to be done, or of the best means of performing it. If Captain Nares is fit to command an Arctic expedition, he is fit to be trusted fully and unreservedly; and the country will not endure that he should be tied by foolish restrictions.

THE names of the Arctic exploring ships have now been decided upon. That of the *Alert* will not be altered. The *Bloodhound* will henceforward be the *Discovery*, a good old name formerly borne by Baffin's ship when he discovered Smith Sound, and by Captain Cook's second ship in his third voyage. Captain Nares has not yet decided which of the two ships shall be the advance and which the depot vessel; but all the work connected with strengthening and fitting is progressing rapidly and satisfactorily.

WE understand that Professor Newton, of Cambridge, has undertaken the Ornithological section of the *Arctic Manual*. It certainly could not be in better hands; and complete information as to all that is known of the birds of the far north will be specially valuable and interesting to the officers of the expedition.

THE despatch of the Arctic Expedition has stimulated the adventurous spirit of amateurs. Mr. Rickaby is a young sportsman who went up Baffin's Bay in the *Eric* in 1873, the same year in which Commander Markham made his voyage in the *Arctic*. In 1874 Mr. Rickaby hired the yacht *Sampson*, and visited Spitzbergen; and this year it is his intention to get a vessel and again to make a voyage up Baffin's Bay, in the direction of Smith Sound.

WE hear that Lieutenant Payer, the intrepid Austrian Arctic explorer, is making enquiries and preparations with a view to crossing the continental glacier of Greenland, from east to west.

The attempt has been made several times from the western side, but it has always been found impossible to penetrate further than from thirty to fifty miles. A success, or even a partial success, would lead to most valuable results in the elucidation of the important phenomena in physical geography connected with the formation of continental ice in the present and in past ages. Certainly a desperate adventure could not be undertaken under better auspices; for Julius Payer is one of the most renowned Alpine climbers in the Austro-Hungarian Empire.

THE collection of dried plants from the banks of Lake Tanganyika, made and sent home by Lieutenant Cameron, is now in the hands of Dr. Hooker. Unfortunately the specimens were injured on the way down to the coast, but they have been sufficiently preserved to be of use. The journal has also arrived, as well as the observations during Cameron's cruise round the lake, and a series of sketches. The carefully-prepared map of the lake, or rather of that portion south of Ujiji, is now in the hands of the Royal Geographical Society, and will shortly be published in the Proceedings of that body. It is as good and careful a piece of geographical work as has ever come from the interior of Africa.

Morgenbladet states that the German Polar Society in Kristvigen seems to be in a depressed state. The two newest, best, and most seaworthy of its ships have just been sold. It will be deplorable if this institution should fall into decay after the expenditure of so much money and thought.

A CURIOUS geographical problem is suggested by the appearance at the mouth of the Seine, near Havre, in the course of the present month, of one of the hermetically-sealed bottles in wooden cases which were thrown overboard during Prince Napoleon's North-Polar Expedition in 1860. Wooden-covered bottles of this kind were thrown into the sea daily in the month of June of that year from the Prince's ship, in the expectation that the course taken by them would lead to the elucidation of the direction of the greater oceanic currents, but during the fourteen and a half years that have intervened since then, none of these bottles have been seen till the present one was washed ashore. Its appearance at the mouth of the Seine seems to indicate that a polar current must be borne into the German Ocean, and must be carried thence through the Channel to the western coasts of France.

THE botanical products of the Queensland North-East Coast Expedition, the report of which we have recently received, are more important from an economic point of view than from any great novelties or peculiarities that they present. The discovery of extensive districts the soil of which cannot be surpassed in quality, and supports a truly tropical vegetation, including the bamboo, tara, and banana, is of more importance than new gold-fields. In some places, too, the timber trees were very fine, particularly of *Calophyllum Inophyllum*, *Eugenia grandis*, *Terminalia melanocarpa*, *Hernandia ovigera*, *Cardwellia*, *Cedrela*, *Alstonia*, *Castanospermum*, &c., &c. The rapid rise of Cooktown, on the Endeavour River, though not owing to the agricultural capabilities of the surrounding country, can only be maintained by its proximity to a district rejoicing in a fertile soil. Indeed, the settlement of this coast depends greatly upon this point, and the explorations thus far have resulted very satisfactorily, though barren wastes alternate with river valleys and alluvial lands.

BARON MUELLER, government botanist, Victoria, in his last report gives some interesting details of the results of recent explorations in the Upper Yarra, Hume River, and other districts. As might be expected, although the general physical features and the nature of the flora and fauna of most districts are known, every trip adds

new species to those previously known. In the forest regions of the Upper Yarra and the southern branches of the Goulburn River measurements were taken of some of the larger trees of *Eucalyptus amygdalina* var. *regnans*, the highest being approximately 400 feet, but it is believed that there are higher specimens, which, however, could not be measured on account of the labour of clearing away the dense jungle to get a base line. The magnificent grass, *Festuca dives*, first discovered in West Gippsland, was found in the same districts. This grass grows from ten to twelve feet high, or even as much as seventeen feet in the rich soil of the fern-tree gullies. In the Hume district an entirely new tree, "probably of medicinal value," *Bertya Finlayi*, was discovered. Many Tasmanian forms were traced northwards into New South Wales, and many facts observed are of great interest in phyto-geography. A list of additions to the genera of Australian plants during the year numbers fifty, and includes *Corynocarpus*, *Carmichaelia*, *Ilex*, *Lagerstroemia*, *Agrimonia*, *Embothrium* (sect. *Oreocallis*), *Ulmus* (sect. *Microptelea*), *Moraea*, *Areca*, *Wolfia*, and many others equally interesting to the student of the distribution of plants, besides fourteen absolutely new genera.

A SHORT report from Zanzibar, by Captain Elton, on Mti Sandarusi, or Gum Copal Trees of Dar-es-Salam, has just been printed among the Parliamentary papers. Captain Elton fully endorses Dr. Kirk's Report, published in the *Linnean Society's Journal* (Botany, vol. xi., paper on "Copal of Zanzibar and the *Trachylobium Mossambicense*"), for he was astonished at the immense number and size of these trees, far exceeding anything he had before imagined. The height of an average tree is about 60 feet, and the girth at bottom upwards of 4 feet. On stripping off the bark, the gum was found deposited in many places between it and the wood in a liquid form. The trees are suffering greatly from the attacks of swarms of ants and other insects, and are being slowly but surely destroyed, piece after piece, branch after branch. They are all festooned with the long intertwined ropes of the india-rubber *Urtica*, the thickly-matted cords of which, pendant from the main limbs and knotted into a sort of rigging, become an easy means of ascent to the natives looking for the resinous deposits on the branches. This india-rubber was worked rather extensively here at one time, but was soon given up as unprofitable, in consequence of the number of slave-lads carried off by leopards.

THE *North Otago Times* says that partridges appear to be spreading in that district. A brace have been repeatedly seen on Mr. Murray's land at Hampden recently, and pheasants are also pretty frequently flushed in the neighbourhood of that township. The goldfinches, either some of those liberated four years ago, or their progeny, are also occasionally met with, and that they are breeding is proved by the circumstance that a nest with four eggs was recently taken in mistake for that of a native bird.

AT Oamaru, New Zealand, says the *Southern Mercury*, a harbour light was displayed for the first time on December 1 last. It is visible for fifteen miles, and is situated on the point of a bluff above the harbour at an elevation of 160 feet. The lantern is of an octagonal shape, five sides being glazed, so that the light can be seen from N.W. to S.W.

THE same paper says that there is a chance of the *vignerone* industry being established on the west coast, as 200 two-year-old grape-vines, designed to form the nucleus of a vineyard, have been imported to the Lake Brunner district, to the order of an Italian settler, who, it is hardly necessary to add, understands their culture thoroughly, and is fully satisfied that they will flourish well in that locality.

THE ROYAL HISTORICAL AND ARCHAEOLOGICAL ASSOCIATION OF IRELAND.

THE January meeting of this Association was held on the 20th ult. at Butler House, Kilkenny. The annual report shows that there has been an accession of forty-two members and four fellows during the past year, and that the publications of this Association are in great request with the public. Several objects were presented to the museum, including bronze celts and spear-heads, an oaken paddle found with a single-tree canoe near Inniskillen and an Abyssinian MS. A fine specimen of the archaeological mare's-nest was destroyed by Mr. Hewson, in reference to a silver pin having a coin for a head. The coin had been identified by an eminent numismatist as belonging to a kind called *seattae*, of Danish, or at all events Northern origin, and had been consequently engraved in the last number of the Journal. Mr. Hewson subsequently compared the coin with others in his own collection, and has ascertained that it is a comparatively modern East Indian piece. Mr. Prim communicated a description of a stone-roofed oratory near the Abbey of Louth, which seems to have been hitherto unnoticed. The local legend ascribes its origin to miraculous power. St. Mochta, a contemporary of St. Patrick, while walking in the fields near the Abbey, fell into a state of ecstatic contemplation, which lasted for 100, or, as some versions of the story say, 300 years. On coming to himself he returned to the Abbey, and was, naturally enough, refused admission. He accordingly went to sleep in the open air, and in the morning this building was found raised over him. It consists of two storeys, connected by a staircase in the thickness of the wall; and is therefore not so old as the similar structures at Kells, Killaloe, and Glendalough, in which the only means of access to the upper room was by a ladder and a hole in the floor.

In the Journal of the Association for the past year, there is an account, illustrated by engravings from photographs, of the shrine of St. Manchan, which was exhibited at the Dublin Exhibition in 1872. This curious relic is preserved in the Roman Catholic chapel at Lemanaghan, and the peasantry in the neighbourhood are accustomed to swear by it, or by the bones of the saint, which are said still to rest there. The shrine is formed of yew boards in the shape of a high-pitched gabled roof, about two feet long. On each side is a Greek cross, of bronze, with bosses at the ends of each limb and in the centre, enriched with interlaced ornaments, the interstices filled in with enamel. The borders are composed of similar work. But the most remarkable feature in this ancient work of art is a row of bronze figures in high relief, placed in the spaces formed by the arms of the cross. Originally there were, on both sides, about fifty of these figures, but now only ten remain. They wear ornamental kilts and jackets, and hold swords or other weapons in their hands. As representations of the human figure they possess but little merit, and contrast strangely with the beautiful design and workmanship of the more decorative portions of the shrine. The Rev. James Graves has identified two similar figures—one in the possession of the Royal Irish Academy, and the other in private hands—as having formerly belonged to the shrine, and hopes that others may yet be discovered. One of these represents a bishop holding a pastoral staff, while all the figures still *in situ* are clad in the costume of the laity.

Mr. Wakeman contributes the results of a careful examination of the round tower at Devenish, the model round tower of Ireland. Though not the largest tower in Ireland, being only 84 feet 10 inches in height, it is distinguished from all its compeers by the beauty of its masonry, and especially by the ornamental cornice which underlies the conical roof. This cornice is decorated partly with a Romanesque scroll and partly with rows of discs, standing out in low relief; and over the four highest windows are four

heads, three with beards interlaced after the fashion so commonly seen in Irish MSS., but the fourth beardless. Mr. Wakeman conjectures that these sculptures represent Saints Patrick, Columba, Molaisse, and Bridget, but gives no reasons for his conjecture. His remarks are illustrated by a view of the tower and by drawings of the cornice and other portions of the building. The Journal contains many other papers of great interest and value, which we have no space to notice here; especially one by Mr. G. M. Atkinson on "Ogham Writing," illustrated by facsimiles from several MS. treatises. Everyone who takes any interest in the Ogham inscriptions (and considering the numberless discussions to which they have given rise, all antiquaries must do so to some extent) will do well to study this paper with care.

RECOLLECTIONS OF MR. FINLAY.

MR. FINLAY was of Scotch extraction. I have reason to think that he studied in Germany in his youth. He came out as a volunteer in the Greek Revolution, when he became acquainted with Lord Byron, who said to him, on being introduced, "You are young and enthusiastic, and therefore sure to be the more disappointed when you know the Greeks as well as I do." Mr. Finlay attained the rank of colonel in the course of the war, and, after the establishment of Greek independence, believing in the future of the new-born country, purchased land in Attica, an investment which obliged him constantly to reside at Athens, as the collection of rents, paid under the *metairie* system in kind, involved that personal surveillance which could not be safely delegated to another. This enforced exile, if not to his own advantage, was turned to good account by him in the interests of literature. After making himself thoroughly acquainted with the modern Greek language and with most of the countries which formed part of the Byzantine Empire, he composed his History of the Greeks from the Macedonian period to the present day, a work which in every page shows not only the ripe learning and conscientious and impartial judgment of the author, but also that minute and far-ranging local knowledge of the countries of which his History treats which could only have been acquired by travel and long residence. One of the most interesting of his tours was one in which he accompanied Karl Ritter in a cruise through the Archipelago.

Mr. Finlay took an active interest in the political affairs of Greece, and the letters which he contributed as *Times* correspondent for many years show how thoroughly he appreciated the people among whom his exile was passed.

It could hardly be said of his account of Greek politicians that he was "to their virtues very kind, and to their faults a little blind." He told the truth about Greece fearlessly, and with no tinge of partisanship, and it is to the credit of the nation that they appreciated his impartiality; and all through their many political vicissitudes respected the one foreigner who, living in their midst, had the courage to tell them of their faults.

Of Mr. Finlay it may be said that though he passed a lifetime in the Levant, he never became a Levantine. He was every inch an English gentleman from the beginning to the end, and his loss will be deeply felt by all of his countrymen who have had the advantage of enjoying at Athens his genial hospitality and instructive society.

C. T. NEWTON.

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- MANZONI, A. Lettere in gran parte inedite di, pubblicate per cura di Giov. Sforza. Milano: Brigola.
- SCHROEDER, K. J. Die deutsche Dichtung des 19. Jahrhunderts in ihren bedeutenderen Erscheinungen. Leipzig: Vogel.

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- DELITZSCH, F. Koheleth und das Hohelied. Leipzig: Dörffling u. Franke.
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- FISCHER, KUNO. Francis Bacon and seine Nachfolger. Zweite völlig umgearbeitete Auflage. Leipzig: Brockhaus.
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- HENTSCHEL, J. M. Quaestionum de Lysiae oratione Epicratea (xxvii.) capita duo. Leipzig: Krüger. 90 Pf.
- OPPER, J. L'Immortalité de l'âme chez les Chaldéens (suivi d'une traduction de la Descente aux enfers de la déesse Ishtar Astarte). Paris: Maisonneuve. 1 fr. 50 c.
- PARISH, W. D. A Dictionary of the Sussex Dialect. Lewes: Partridge. 7s. 6d.

CORRESPONDENCE.

THE CENTURIE OF PRAISE.

4 Victoria Road, Clapham, S.W.: Feb. 9, 1875.

Will you allow me to correct an oversight in my article on Dr. Ingleby's *Centurie of Prayer*? I said that Shakspeare's name does not occur (except after his death), in the greater writers of the day. Among these I mentioned Webster. Webster is, however, a very significant exception to my generalised statement, as is shown by an extract, dated 1612, given by Dr. Ingleby, p. 45. The extract was new to me, and I overlooked it.

R. SIMPSON.

IRISH TEXTS.

Stonyford, Ireland: Feb. 8, 1875.

Some time since a correspondence relative to the formation of an "Irish Text Society" was commenced in the columns of the *Athenaeum*. The projected society was to issue, for the use of students, the texts of ancient Celtic MSS.; and that there are practically unlimited materials any one who has read Professor O'Curry's *Lectures on the Manuscript Materials of Irish History* must allow. The projector or projectors of this new society seemed, however, to forget that there was already an organisation in existence for the same purpose, which only wants support to make it able to supply Irish texts in abundance. I allude to the Irish Archaeological and Celtic Society, whose noble rank of volumes, the Irish texts edited by O'Donovan, O'Curry, Todd, Reeves, and Whitley Stokes, are before me. I would also call attention to the Irish texts placed within the reach of Celtic students by means of the publications of the Royal Historical and Archaeological Association of Ireland, of which I have the honour to be Secretary. Besides several important tracts from the *Leabhar na hUidri* and *Book of Ballymore*, printed in the quarterly *Journal* of the Association, I would allude to the *Corpus Inscriptionum Hibernicarum*, forming its annual volume, which has been issuing in quarto yearly parts commencing with 1870, and has now reached the second volume. These lapidary texts are amongst the most ancient we possess; and as they are not only printed under the care of the best Irish scholars, but also facsimiled in numerous plates by the accomplished editress, Miss M. Stokes, they may be depended on as very valuable, not only in an artistic point of view—and many of them are exquisite examples of Celtic art—but also as forming the most trustworthy Irish texts we possess.

JAMES GRAVES, A.B., M.R.I.A.

AN UNPUBLISHED LETTER OF COLERIDGE.

The following letter of Samuel Taylor Coleridge, the original of which is in my possession, will, I think, prove interesting to many readers of the *ACADEMY*. It belongs to a large collection of autograph letters bequeathed by the late John Kenyon to Mr. James Booth, to whose kindness I am indebted for it and many others. It is addressed on the cover, "J. Kenyon, Esq., 9 Argyle Street," and bears Mr. Kenyon's endorsement, "Letter to me from Coleridge, autograph."

R. CHILDERS.

38 Clanricarde Gardens.

"Nov. 3, 1814.

"Mr. B. Morgan's." . . .

"My dear Sir,—At Binns's, Cheap Street, I found Jer. Taylor's *Dissuasive from Popery*, in the largest and only complete Edition of his Polemical Tracts. Mr. Binns had no objection to the paragraph† being transcribed any morning or evening at his House: and I put in a piece of paper with the words at which the Transcript should begin and with which end—P. 450, line 5th to P. 451, l. 31—I believe. But indeed I am ashamed, rather I feel awkward and uncomfortable at intruding on you so long a task—much longer than I had imagined. I don't like to use any words that might give you any *unpleasure*, but I cannot help fearing that like a child spoilt by your and Mrs. Kenyon's great Indulgence I may have been betrayed into presuming on it more than I ought.—Indeed, my dear Sir! I do feel very keenly how exceeding kind you & Mrs. K. have been to me—it makes this scrawl of mine look dim in a way, that was less uncommon with me formerly than it has been for the last 8 or 10 years. But to return, or turn off to the good old Bishop. It would be worth your while to read Taylor's letter on original sin, & what follows. It is the masterpiece of Human Eloquence. I compare it to an old Statue of Janus, with one of the Faces, that which looks toward his opponents, the controversial Philiz, in highest Preservation—the face of a mighty one, all Power, all Life!—the Face of a God rushing on to Battle; and in the same moment enjoying at once both Contest and Triumph. The other, that which should have been the Countenance that looks towards his Followers—that with which he substitutes his own Opinion—all weather-eaten, dim, noseless, a *Ghost in Marble*—such as you may have seen represented in many of Piranesi's astounding Engravings from Rome & the Campus Martius. Jer. Taylor's Discursive Intellect dazzle-darkened his Intuitions:—& the principle of becoming all Things to all men if by *any* means he might save *any*, with him as with Burke, thickened the protecting Epidermis of the Tact-nerve of Truth into something too like a Callus. But take him all in all, such a miraculous Combination of Erudition broad, deep, and omnigenous, of Logic subtle as well as acute, and as robust as agile; of psychological Insight, so fine yet so secure! of public Prudence and practical *Sagacity* that one ray of *creative Faith* would have lit up and transfigured into Wisdom; and of genuine Imagination, with its streaming Face unifying all at one moment like that of the setting Sun when thro' one interspace of blue Sky no larger than itself it emerges from the Cloud to sink behind the mountain—but a face seen only at starts, when some Breeze from the higher air scatters for a moment the cloud of Butterfly Fancies, which flutter around him like a moving Garment of ten thousand colors—(now how shall I get out of this sentence? The Tail is too big to be taken up into the Coiler's mouth)—well, as I was saying, I believe, such a complex man hardly shall we meet again.

* Here follows a word which is quite illegible.

† The symbol § is used for this word.

"You may depend on the Wakefields (crepitis post Tonitrua! foetor articulatus post fragrantia murmura, et muscos odores Zephyrorum e paradiso) on Tuesday. I shall flag all to-night & tomorrow at him—and shall try my hand at a review.—Aid me, butcherly Muses! and sharpen on your steel my cleaver bright & keen.

"May God bless you & yours!

"Your obliged,

"S. T. COLERIDGE.

"P.S. My address after Tuesday will be (God permitting) Mr. Page's, Surgeon, Calne."

POUR LE MÉRITE.

London, Arts Club: Feb. 9.

A paragraph appeared in the ACADEMY of last Saturday in which it is stated that the "*Ordre pour le Mérite*" is not given by the Sovereign or minister, but by the Knights themselves." Will you grant me a little space to enable me to point out that this statement is erroneous? The statutes of the Order (*Gesetz-Sammlung für die königlichen Preussischen Staaten*, No. 16, of May 31, 1842) are now lying before me, and paragraph 5, which deals with elections, enacts, that although, in the case of a vacancy occurring among the thirty knights (of either branch), the remainder may present a candidate for the royal approval, yet the King reserves the right of nominating a fresh knight, to fill up the vacancy, out of such eminent men in science and in art as he, the King, may consider suitable candidates. The royal right of nomination, as well as of approval, is expressly reserved. A glance at the paragraph in question (which I should be happy to lay before you) will convince anyone that the Sovereign possesses the right of nomination without consultation with the other knights. Now to apply this fact to the nomination of Mr. Carlyle. When I was, last year, in Berlin, I was assured, on the best authority, that a well-known and very distinguished German gentleman, who is thoroughly acquainted with England and with English literature, had suggested the historian of the Hohenzollerns to Prince Bismarck, who, in his turn, submitted the suggestion to Kaiser Wilhelm, by whom our Carlyle was nominated a knight of the Order.

It is reported that Mr. Carlyle has declined the Grand Cross of the Bath; but it seems certain that he did not refuse the *Ordre pour le Mérite*.

I may just add that the latter order was created by Frederick the Great, in 1740, in order to reward distinguished service in the field against the enemy; and that Friedrich Wilhelm IV., on the 102nd anniversary of the great Frederick's accession, added to it a *Friedens-Klasse*, which is intended as an honour for native and foreign men of distinguished eminence in science and in art. Mr. Carlyle has, of course, been nominated by the Emperor a knight of the *Friedens-Klasse*.

H. SCHÜTZ WILSON.

OUR OLDEST MS., AND WHO MUTILATED IT.*

St. Beuno's College, St. Asaph: Feb. 2, 1875.

I beg permission to make a few remarks on the interesting discussion which is now being carried on respecting the Canons of Sardica and the Bodleian MS. of the *Prisca Versio*.

1. Seven leaves were cut out of the MS.; four have been replaced; the contents of two only were printed by Voel and Henri Justelle. It is reasonable to conclude that the leaves were cut

* The following paragraph, which should have appeared as a postscript to Mr. Renouf's letter of last week, reached us too late for insertion:—

"I have ascertained" (writes Mr. Renouf) "that the preface on p. 276 is printed on a leaf inserted in place of another which has been cancelled. The traces of cancelling are very visible in the British Museum copies. In the copy at Sion College, the leaf which stood before the cancelled one has got out of its place and is bound after p. 278."

out by those who replaced them. Now these leaves were in the possession of the Justelle, and not of De Marca.

Here is the proof of it. The younger Justelle printed two leaves, and at the time he did so he was in ignorance of what the next two leaves contained. He conjectured that the Canons of Laodicea were on those leaves; not knowing, as the Ballerini point out, that Laodicea had no place in the *Prisca*. The two unprinted leaves were, then, mislaid, when Henri Justelle published the *Bibliotheca Juris Canonici Veteris* in 1661, but they were found before he gave the MS. to the Bodleian in 1675. Found by whom? Can it be supposed that De Marca had anything to do with these leaves? Evidently Justelle the younger found them among his father's papers. Where these were mislaid and afterwards found, the three leaves now lost will have been mislaid also, and with this De Marca is clearly not concerned.

2. It is deserving of remark that we have here a corroboration of the accuracy of Baluze. He said that two leaves were produced before the publication of the book. Having four in the MS. now, we might wonder why but two were then produced, if we did not know from Justelle's conjecture as to the contents of the other two, that he had not seen them then, but had found them since.

3. The character of Voel and Justelle is cleared from the imputation of "printing but two leaves when they had four, and letting the other three be lost." As they had not seen the two that were not printed, they cannot be held responsible for the loss of the other three.

4. Mr. Ffoulkes regards it "as morally certain that the canon wanting in this MS. . . is that canon which Pope Zosimus quoted to the Africans." Which is that canon? Pope Zosimus in his *Commenitorium* quoted two. What becomes of Mr. Ffoulkes' argument unless both of these canons were absent from "our oldest MS.;" and if this is to be said, what becomes of the argument from the numbering of the canons?

5. Mr. Ffoulkes' theory is, that the Africans looked over the Canons of Sardica, but could not find that quoted by Zosimus, and he thinks that if he had the missing leaves of Justelle's MS. he would find the same deficiency there. He therefore maintains that the Africans were acquainted with the Canons of Sardica. If they were, why do they say that they have sent to the East for genuine copies of the Council of Nicea? If they knew that it was a question of a canon of Sardica, they did not need to ask for those of Nicea.

And if the African bishops knew quite well all about the Council of Sardica, how came St. Augustine, who was one of them, to know only the Council of Philippopolis under that name, and that only when a Donatist had shown him a copy?

JOHN MORRIS, S.J.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 13,	3 p.m.	Royal Institution: Mr. J. T. Wood, II.
	"	Crystal Palace Concert (Billow).
	"	Saturday Popular Concert, St. James's Hall (Mdlle. Krebs).
3.45 p.m.		Royal Botanic.
8 p.m.		Royal Albert Hall: Ballad Concert.
MONDAY, Feb. 15,	3 p.m.	Asiatic.
	5 p.m.	London Institution: Dr. Carpenter on "Physical Geography of the Deep Sea."
	7 p.m.	Entomological.
	8 p.m.	Medical. British Architects.
	"	Monday Popular Concert, St. James's Hall (Bennett Night).
TUESDAY, Feb. 16,	3 p.m.	Royal Institution: Mr. E. Ray Lankester, III.
	7.45 p.m.	Statistical: Mr. C. Gatliff on "Improved Dwellings, their Beneficial Effect on Health and Morals."
	8 p.m.	Civil Engineers. Pathological.
	"	Royal Albert Hall: Orchestral Concert (Wilhelm).
8.30 p.m.		Zoological.
WEDNESDAY, Feb. 17,	1 p.m.	Horticultural.
	7 p.m.	Meteorological.
	8 p.m.	Society of Arts.
	"	London Ballad Concert, St. James's Hall.

THURSDAY, Feb. 18,	3 p.m.	Royal Institution: Professor Tyndall, III.
	4 p.m.	Zoological.
	6.30 p.m.	Royal Society Club.
	7 p.m.	London Institution: Second Musical Lecture, by Professor Ella Numismatic.
	8 p.m.	Society of Arts: Dr. Zerffi on "English Sculpture."
	"	Chemical: Professor Clark Maxwell on "The Dynamical Evidence of the Molecular Constitution of Matter."
	"	Linnæan.
	"	Mr. H. Leslie's Choir, St. James's Hall.
	8.30 p.m.	Royal. Antiquaries.
FRIDAY, Feb. 19,	1 p.m.	Geological: Anniversary.
	8 p.m.	Royal Institution: Weekly Evening Meeting. 9 p.m. Professor Frankland on "River Pollution."
	"	Philological: Mr. Menzies on "The Pronunciation of Young Children;" Professor Antrecht on "Oscan and Umbrian;" a Paper by Dr. J. A. H. Murray.

SCIENCE.

Economic Geology. By David Page. (London and Edinburgh: Blackwood & Sons, 1874.)

It is a matter of regret that the excellent design of this work should have been marred by faulty execution. Professor Page evidently sees with clearness the distinction between scientific and applied geology, and therefore knows what subjects should be discussed in a book like that before us. But we are compelled to say that the present compilation is of very small value, chiefly by reason of its general inaccuracy, although its slovenly style is another drawback. As the author, in his preface, solicits corrections and suggestions, we will point out in some detail the most serious errors of the book, in the hope that while justifying our critical verdict we may aid in the improvement of another edition. Passing over the introductory chapter, on the "Aim of Economic Geology," we find a description of the "Nature and Arrangement of Rock-Formations," which, though of necessity brief, is satisfactory in so far as it is geological, but which teems with errors on chemical and physical matters. For instance, on page 12 we are presented with a table of specific gravities, the numbers being given to three places of decimals, and yet, with this appearance of an unattainable precision, we find beryl set down as 3.549 instead of 2.7; while sapphire figures as 4.2, and topaz as 4.066, both these numbers being much above the truth. But a more serious error is to come. On page 14 is a list of "chemical elements" which will shock all chemists. For the long-banished element pelopium still holds its place in Professor Page's catalogue, together with ilmenium and terbium, while indium and rubidium are omitted.

The third chapter, treating of soils and manures, might perhaps have been expanded with advantage, but it is certain that the paragraphs concerning manures require much revision. For instance, some analyses of guano are quoted on page 46, but they are too imperfect to be of any service, since they do not give the percentage of nitrogen, the most important ingredient of this manure, while they are so old as to possess an antiquarian rather than a scientific or economic interest. In Professor Page's account of saline manures (p. 47), no student would be

able to discern the paramount importance of nitrate of soda, for which compound alone the *salinas* of South America are worked. This salt occupies the thirteenth place in our author's list of the products of the *salinas*—it ought to have been put first; while the statement on page 48 about the annual exportation (from Peru) of many thousand tons of "crude salts" should have included some information as to the fact that these crude salts are nearly pure nitrate of soda.

The subject of the valuation of land from a mining or agricultural point of view is not adequately treated in the seven pages here given to this department of Economic Geology; but the three succeeding chapters, on "Geology in relation to Architecture and Civil Engineering," are more satisfactory. The minor subjects under the above heads are numerous, including building stones, decorative stones, and marbles, cements, mortars, concretes, artificial stones, road, railway, and canal making, as well as dock and harbour construction and water-supply.

Chapter viii. contains a condensed account of mine-engineering, quarrying, mining, and placer-working, while the next chapter is devoted to heat and light-producing materials. Some of these subjects are fairly treated, considering the small space that could be assigned to them; but here and there we notice slips requiring correction, such as the confusing of native naphtha with coal naphtha on page 170.

Two of the sections of chapter x. are respectively entitled "The Clays we Fabricate," and "The Sands we Vitrify"—expressions which recall those employed in Johnston's *Chemistry of Common Life*, but are certainly less felicitous. We must demur to the statement on page 184: "In general, the kaolin or china-clay is a product of natural decomposition; but at Belleek, it is obtained by calcining the red orthoclase granite of the district." No calcination can remove the 12 or 14 per cent. of alkali from orthoclase felspar, or change it into a substance which can be substituted for clay as an ingredient of porcelain.

Grinding, polishing, and cutting materials are described in chapter xi., and fire-resisting substances and mineral paints in chapters xii. and xiii. The chemistry of the succeeding chapters (xiv. to xviii.) is often at fault, while the most complete confusion prevails as to the thermometric data introduced, and the use of the litre, the gallon, &c. Here are a few instances of such defects. On page 250, sea-water is said to contain but 66·47 per cent. of water; on several following pages, dozens of analyses of mineral waters are tabulated, without any statement as to whether the figures given represent grains per gallon, grains per litre, or parts in 10,000. Silver is said, on page 311, to melt at 1,000° Fahrenheit; while rubidium, mentioned on page 310, is stated to be as soft as wax at 0·10°—whatever that may mean.

We are sorry to have been obliged to express an unfavourable opinion of Professor Page's last book. If the scope of his work rendered a somewhat superficial treatment of his subject necessary, the author might at least have secured accuracy in his state-

ments and figures. Before the volume can be of real use to students of Economic Geology, it must be subjected to a thorough revision.

A. H. CHURCH.

Ewald's Biblical Theology of the Old and New Testaments. ["Die Lehre der Bibel von Gott, oder Theologie des A. und N. B." Von H. Ewald.] Third Volume. (Leipzig: Vogel, 1874.)

PROFESSOR EWALD'S writings are always difficult to criticise, for they are distinguished, as the Germans say, by an essential characteristic of Revelation: they must be received either with faith or with unbelief. This is peculiarly the case with the volume now before us. As the author unfolds his system of Christian Gnosis, we are often called upon to dissent from the way in which he uses a text, or represents a Biblical notion. But it is impossible to make our dissent the starting-point for a critical examination and modification of his view. The reader may say, "I do not believe this;" but he can never venture to say that a different apprehension of this or that Biblical detail would probably have modified the tenor of the author's teaching. For that teaching is always set forth as possessing a kind of *a priori* evidence of its own, so that it is hard to say whether the agreement between the Bible and Professor Ewald adds more to the authority of the latter or of the former. Thus, when at p. 303 the author concludes his remarks on faith, hope, and love, he observes in a footnote, "that it was purely by the attempt to find a right arrangement for the topics belonging to this section, that he was originally guided to these three forces, and that it was not till afterwards that he thought of the part they play in the writings of Paul." This is the more interesting, because we have just read on the preceding page that only one of Paul's creative intuitions into the essence of all true religion could have led the Apostle to what he says on this subject.

But apart from the fact that Professor Ewald never condescends to argue in favour of his views, or even to state them in a form which invites argument, the volume before us presents special difficulties to the critic by the extremely perplexing arrangement of the material. The completion of the *Glaubenslehre*, or systematic statement of Christian faith, ought to be an appropriate point for looking back on the three bulky octavos now in the hands of the public, and forming some general conception of the structure of the author's theological views. But the three-fold division under which Professor Ewald proposes to unfold his conception of the Biblical system is so framed that it is impossible to form a final judgment on the *Glaubenslehre* till we have in our hands the doctrine of the Kingdom. And this doctrine forms the last division of the work, so that our judgment must remain in suspense probably for some years. After all, it is somewhat doubtful whether, when it does appear, the doctrine of the Kingdom will supplement the present volume to the requisite extent. As matters stand at present, the whole circle of ideas connected with the Atonement has received a most perfunctory treatment, the Biblical conception of the work of Christ

forming only a secondary feature in the delineation of the gradual development in the minds of the New Testament believers of a transcendental conception of His Person and cosmical significance. One of the most important ideas which this treatment slurs over is that of mediatorship, and for this we are expressly referred to the doctrine of the Kingdom. Whether other equally important elements of the New Testament faith are to receive in another place the full discussion which one naturally expected to find in the *Glaubenslehre*, it is impossible to say. If they do not, the work, in spite of its great size and diffuse treatment of certain topics, will be a most imperfect system of Biblical Theology, and in particular will contrast very unfavourably with such thoroughly substantial discussion of Biblical problems as occupies the second volume of Professor Ritschl's recent great work. We suspect, indeed, that the only parts of doctrine which draw out Professor Ewald's full interest, and exercise all his strength, are those that belong to the metaphysico-religious theory of the universe. He is extremely fond of comprehensive speculative notions, and the whole book is very much shaped by the influence of certain abstract principles, which are speculative rather than Biblical. The doctrine of sin, for example, is dominated by the principle that at every stage in the development of the purpose of the universe, all creation, including mankind, is perfect in itself, and in harmony with its divinely appointed end. The Christology, again, is guided by the idea that Christ appears in the midst of the development of history as the necessary fruit of a single consistent evolution; so that if it were possible for the human race to begin its course again from the first, history would repeat itself in all essential points, a new Christ would be born as Son of God, be crucified, and rise again (p. 409). Surely conceptions like these belong to a branch of theological speculation, which cannot without the greatest confusion be allowed to present itself under the form of Biblical Theology.

The defects which we have endeavoured briefly to indicate have made our perusal of the new volume not a little disappointing. One has long been accustomed to tolerate and almost to admire Professor Ewald's peculiar style of investigation, in consideration of the enormous value of the results. In the present volume we have every familiar fault of method in an exaggerated form, and after all we find no available material on the very topics on which we were most anxious for new light. It is only fair to add that the reader who is content to relinquish the expectation of finding a uniform and satisfactory treatment of all Biblical questions will find in the volume several individual discussions that are both interesting and valuable. To those who are not already familiar with the papers on the narrative of Creation in Genesis which appeared long ago in the author's *Jahrbücher*, the treatment of this subject will probably be the most interesting part of the volume; and as Professor Ewald's rendering of the first verse of Genesis is so constantly appealed to by opponents of the doctrine of Creation out of nothing, it is likely that many readers will

be surprised at the decided way in which he rejects the notion of pre-existent Chaos as inconsistent with the Biblical idea of God. The most characteristic part of Ewald's doctrine of creation lies, however, in his treatment of what he calls the five co-creative powers, viz., the Spirit of God, the Man of God, Wisdom, the Son of God, and the Logos. This is a very ingenious part of the volume, though what is said of these contains a great deal of fanciful matter, and in particular the curious speculation as to the ideal man, the heavenly Messiah, who is supposed to have formed the subject of a separate book as early as the seventh century B.C., finds but scanty foundation in Prov. xxx. 4. The account of the doctrine of the Fall rests in a great degree on the same series of essays as has supplied valuable matter for the doctrine of creation. The remaining parts of the doctrine of sin are exceedingly confused and uninteresting, while the next part of the volume, the general survey of the way of man's return to God, is, as has been already said, disappointingly meagre in its treatment of the most important notions. Only six pages are devoted to the whole subject of repentance and regeneration, and in these the only point of special interest is the philological discussion, in a footnote, of the words for repentance. In the Christology it is interesting to observe the stress laid upon the descent into Hades; but the real value of this part of the volume lies in a well-drawn sketch of the gradual development in the New Testament of the ideal conception of Christ. It is true that on such a subject one had a right to expect more than a mere sketch, but the only way to profit by the writings of Professor Ewald is to accept without complaint whatever he offers. From this sketch of "Faith in Christ," which, however, treats rather of *fides de Christo* than of *fides in Christum*, we are carried on to the question of "Faith in the Holy Ghost," and to a peculiar reconstruction of the doctrine of the Trinity, which may be illustrated by a single quotation:—

"Historically considered, the whole development of all true religion closed in the middle of the ages, when in and along with the manifestation and glorification of Christ the pure divine power of the Holy Spirit finally reached its fullest recognition and operation, and when these two powers, as the eternal powers of divine Revelation in time and creation, were allied with God as Creator and Revealer, and so the circle of powers was closed which co-operate in guiding man to his ultimate destiny in creation. The scholastic terms of a divine Trinity and a triune God are not Biblical, but they express the perfectly true notion that the same self-creative supernatural power which is in God exists also in a different grade and manner in the Logos, as the glorified Christ, and in the Holy Spirit, and that thus both Logos and Spirit may in this sense, and in accordance with their eternal essence, be felt and thought of as God . . ." (p. 418.)

Decidedly interesting is the last part of the volume, which discusses the doctrine of immortality together with the Biblical eschatology.

In closing this notice, we may observe that a good many corrections or modifications of the author's published views on individual passages occur throughout the

volume. The most remarkable of these refers to the 8th Psalm, where Professor Ewald now understands מַלְאִכִּים to mean "high angels."

W. ROBERTSON SMITH.

Catalogue of the Collection of Oriental Coins belonging to Colonel C. Seton Guthrie, R.E., Fascicul. I. Coins of the Amawi Khalifas. By Stanley Lane Poole. (Stephen Austin, 1874.)

THE passion for making collections of Greek and Roman coins, which was already kindled in Germany in the sixteenth century by Peutinger and the Fuggers in Augsburg, has extended itself to Oriental issues only in recent times; Oriental Numismatics is a young science. It is to such a degree in arrear as compared with classical numismatics, that whilst some 80,000 coins of the latter class are known, there are about eighty purely Mohammedan dynasties of which as yet no coins have come to our knowledge. Colonel Seton Guthrie's Oriental collection must be counted among the most remarkable and the most valuable private collections in existence.

As an example of the richness of his cabinet, we may mention that in the Marsden collection there were only fifteen specimens of Omeyyade coins, in the Milan collection described by Castiglioni twelve pieces; in the St. Petersburg collection, as appears from Fraehn's *Recessio* seventy-eight pieces; in the Stockholm collection, according to Tornberg's *Numi Cyfici*, about sixty pieces; while the catalogue before us presents no fewer than 204 specimens of the Omeyyade dynasty in gold and silver alone, not to mention the copper—a number which even the grand-ducal cabinet of Jena does not quite come up to. Among the mintplaces those of which but few examples are as yet known are tolerably numerous; but there are no fewer than thirty-eight *Inédites*.

We have compared the excellent photographic representations of the coins on the five accompanying plates, and have found the rendering of the legends in the text of the catalogue perfectly correct. Mr. L. Poole has been particularly careful in rendering the presence of diacritical points (the value of which for Arabic palaeography is so great), and the marginal ornaments of the different specimens, although he restricts himself in other respects to the shortest possible description of the separate pieces. The references to the corresponding coins in Tiesenhausen's newly published work on the Coins of the Khalifs suffice for further information. How important, however, and useful is an attention to those ornaments, overlooked by older numismatists, will at once appear by an example of this catalogue. Under the no. 125 is placed a dirhem of the year 131 of the Hidschra, of which the mintplace *al-Samijah* or *al-Schamijah* is not mentioned even by the most complete Arab geographers. Another example of the same coin is in the cabinet of Jena, and a third has been shown to me from the collection of Dr. Imhoof-Blumer, of Switzerland. I should have supposed that *al-Samijah*, the name of a well-known town in the neighbourhood of Mossul (*Marasid*, &c.), was the reading on the coins, if on the Jena specimen, as well as on Colonel Guthrie's, the *alif* had not been perfectly and clearly separated from the following *min*. Now, however, the coin bears precisely the same ornaments (five double annulets on the obverse and five single annulets on the reverse) as occur only on the coins of Kufa (see no. 130) and Wasit (see no. 201) of the same time; and so one is entitled to suppose that the situation of the unknown *al-Schamijah* was in the neighbourhood of one of these two cities. On no. 118, struck at Sarakhs, one of the jewels of the cabinet, it should be observed that Tornberg has described a coin of this mint in the *Revue de la Numismatique Belge* (5 sér. iii. p. 3), and that according to Dr. Mordtmann's letters a similar piece is preserved in the cabinet of Subhi Pasha at Constantinople.

On one point we differ from Mr. L. Poole. Without controverting the utility of placing together all the coins belonging to the same mintplace, it yet appears to us inadmissible to class this series of mints according to the purely outward and accidental characteristics of the initial letter, quite without reference to their geographical position. As the importance of coins is mainly as historical and geographical monuments, it seems to me that these two principles ought to be maintained together in the arrangement of a cabinet.

G. STICKEL.

SCIENCE NOTES.

PHYSIOLOGY.

Decussation of Nerve-fibres in the Optic Chiasma.

—It was long ago laid down by Johannes Müller, on *à priori* grounds, that decussation of the optic nerve-fibres must be complete whenever the field of vision of each eye is independent of that of its fellow; incomplete, when the two fields coincide. In man and the higher mammals, the chiasma is usually said to consist of anterior commissural fibres passing between the two retinæ, posterior commissural fibres passing from one optic tract to the other, fibres passing from each optic tract to the nerve of the same side, and fibres crossing to that of the opposite side. In the lower vertebrata, complete decussation is recognised as the rule. Recently, however, it has been asserted by Mandelstamm, Biesiadecki, and others, that complete decussation occurs in the chiasma of the dog, the ape, and the human subject also. Professor Gudden, of Munich (*Gräfe's Archiv.*, Bd. xx., Abth. 2) has endeavoured to decide the point both by anatomical and by experimental means. He confirms the existing statements on the complete decussation of the fibres in fishes, amphibia, and birds (pigeons and owls). The chiasma of the rabbit follows the same law. But in the dog, the monkey, and in man, the crossing is incomplete. The evidence afforded by examination of successive horizontal sections of the chiasma made with the microtome, is not absolutely conclusive on this point; it is enough to show, however, that there is no anterior commissure in the dog, and probably in man also; the posterior commissure being well marked. The strongest part of the evidence as to decussation is experimental. It is a well-known fact, that if the retina be destroyed, atrophy of the optic nerve and of the centres with which it is connected follows; a similar atrophy of the nerve may be produced by destruction of its central organ, leaving its peripheral expansion untouched; only in this case the retina retains its characteristic structure, except as regards its fibrous layer. It seems to be a law of very general application throughout the nervous system, that when two organs are connected by nerve-fibres, the destruction of either of the two entails atrophy of the conductor; but that it is only when the excitant organ is damaged that consecutive atrophy of its fellow ensues. Gudden removed either one or both eyeballs from rabbits and dogs at birth, and examined their brains when they were full-grown. In the rabbit, when both retinæ had been destroyed, a complete symmetrical atrophy of nerves and nerve-centres was found, the nerves consisting solely of neurilemma, and the optic tracts being entirely absent, while the posterior commissure remained unaltered. (From this the author concludes that the posterior commissure is wholly cerebral, and has no connexion whatever with the visual function). When only one eye-ball had been removed, the corresponding nerve was reduced to a fibrous cord, the optic tract of the opposite side was invisible, and the centre shrivelled; the other nerve, tract and centre being of normal size. In dogs, the removal of both retinæ gives the same appearances as in the rabbit; but after removal of one eye-ball only, the nerve on that side is found withered, while the optic tracts are both present,

both somewhat smaller than usual, the one on the side opposite to the injury being the smaller of the two; now if the decussation had been complete, it would have been wholly wanting. Further, both centres were somewhat wasted, the difference between the two sides being rather indistinct, not well-marked, as in the rabbit. Hence it may safely be concluded that partial decussation does occur, and that—in the dog—the crucial fasciculus exceeds the lateral one in size. Precisely similar results were obtained by destroying the centres on one side at birth instead of removing the peripheral expansion of the nerve.

Contest between the Retinae.—An attempt is made by Schön and Mosso (*Ibidem*) to explain the fact that if one eye be closed, while the other is directed, without fixation, towards a surface of uniform tint (such as the open sky, or a blank wall), a temporary dimness seems to invade a part of the visual field of the uncovered eye. This obscuration is intermittent, taking place from five to twelve times in a minute; the number being tolerably constant for the individual observer. The duration of the dimness varies inversely as its frequency. It may be of a greenish-yellow or bluish tint, or it may not exhibit any definite colour. The phenomenon is explained by supposing that our attention is directed to each retina in turn, that there is a contest between them; about seven-tenths of our time being given to the retina of the uncovered eye, while three-tenths are diverted to that of the closed one. This explanation is supported by the following facts. The phenomenon only occurs during monocular vision, and is unknown to the one-eyed. It is limited to that part of the visual field which is common to both eyes. When the attention is concentrated on the uncovered eye by setting it some task, such as that of counting spots on the wall, the dimness does not occur. Lastly, when the eyes are unequal in power, and one eye is habitually used while the images formed on the retina of the other are as habitually suppressed (as in some cases of squint), the phenomenon cannot be produced. Whether the obscuration depends on a momentary blending of the two fields, or on a total diversion of the attention to the closed eye, it is not easy to decide. The circumstance that the outer region of the field remains distinct would seem to indicate that the former view is the correct one, since impressions on the independent region of the uncovered retina continue to be transmitted to the sensorium.

Changes in the Blood during its passage through the Spleen.—Picard and Malassez (*Comptes Rendus*, December 21, 1874), have investigated this point in relation to the red corpuscles. Their number is usually said to be diminished in the blood of the splenic vein (Béclard, Gray). The present enquirers employed two methods of investigation: actual numeration of the corpuscles, and the determination of the respiratory capacity of the blood, i.e. the maximum volume of oxygen it may be made to absorb. The results obtained by both methods were found to agree. The preliminary question, whether the proportion of red corpuscles in the blood of the splenic vein is constant under varying conditions of the circulation, was decided in the negative; but it was noted that section of the splenic nerves was followed by an increase in the proportion of corpuscles and in the respiratory capacity of the blood, while stimulation of the nerves yielded negative results. Next, as regards the relation between the blood of the splenic artery and that of the vein. When the nerves were stimulated, there was hardly any difference between the two as regards the proportion of coloured corpuscles; when they were divided, the corpuscular wealth and respiratory capacity of the venous blood were always markedly augmented, though within wide limits of absolute variation. That this phenomenon is peculiar to the spleen was shown by similar experiments on blood drawn from the jugular vein, on that

returned from the submaxillary gland, etc., under varying conditions of vaso-motor paralysis and stimulation. It was always found that the blood returning from the tissues and organs whose vaso-motor supply had been cut off contained fewer red corpuscles and had a lower respiratory capacity than that which was conveyed to them by the arteries. Picard had already demonstrated (*ACADEMY*, January 16) that the spleen normally contains more iron than the blood. After section of the splenic nerves the proportion of iron in the gland sinks, and may even fall to an equality with that in the blood. Thus, instead of 24 grammes per 100 cubic centimetres, it was found to contain .15, .098, .053 gramme.

Tarchanoff and Swaen (*Comptes Rendus*, January 11, 1875) compare the number of leucocytes in the blood of the splenic vein with that in the blood of the splenic artery, employing the method of numeration devised by Malassez. They conclude: (1) that there exists no constant ratio between the proportion of leucocytes in the arterial and that in the venous blood of the body generally. The blood in the right side of the heart, however, always contains a smaller proportion than that in the left side; this is explained by the dilution of the systemic venous blood with lymph, just before entrance into the heart, and by the concentration of that in the left ventricle, owing to pulmonary exhalation; (2) that in opposition to the statements of Funke, Vierordt, and others, the proportion of leucocytes in the blood of the splenic vein is not greater than in that of the splenic artery. The less the condition of the spleen deviates from its normal standard, the more nearly alike are its arterial and venous blood in this respect; (3) that when the spleen is engorged, owing to section of its nerves, the proportion of leucocytes in the blood of its vein is always diminished.

The Acid of the Gastric Juice.—Whether the acidity of the gastric juice be due to lactic or hydrochloric acid, is still an open question. The former view rests on the authority of Prout, Graham, Schmidt, and others, while the latter is maintained by Bernard. Rabuteau has investigated the point afresh, employing a new method (*Comptes Rendus*, January 4, 1875). He obtains the juice from the stomach of a dog which has been allowed to fast for twenty-four hours, and has then been fed on bits of tendon. To the liquid, after filtration, pure quinia is added so long as it will dissolve. It is then dried *in vacuo*, and the residue treated, first with amylic alcohol, then with chloroform or benzine; the latter agents being able to dissolve many salts of quinia, while refusing to take up the mineral chlorides. On evaporation, the solvent leaves a pure hydrochlorate of quinia. Other analyses showed the absence of any trace of lactic acid. Quantitative determinations yielded 2.5 parts of hydrochloric acid in 1,000 of gastric juice.

Der Naturforscher, No. 52, cites from the *Berichte der Deutschen Chemischen Gesellschaft*, Jahrg. vii. s. 1401, experiments of Herr Fried. C. G. Müller, showing that gas diffusion can take place through the walls of soap bubbles. He employed a glass tube bent at a right angle and furnished with a small rim to give the bubble a better hold. He blew the bubble with air from the mouth through an india-rubber tube, which he closed when it was finished. The tube conveying the bubble was then placed under a jar containing hydrogen, and removed after thirty seconds, when it was found to explode with a yellow light on exposure to a flame.

A CURIOUS action of lightning on a gutta percha-and-wool-covered wire belonging to the clock of St. Martin's Church, Basle, is quoted by *Der Naturforscher*, No. 52, from *Poggendorff's Annal.*, Bd. 152, sec. 639. The date of the occurrence is not mentioned, but Herr Ed. Hagenbach reports that while the wire on one side of the clock

was uninjured, that on the other side was broken to pieces and strewn on the floor. These pieces did not at first sight seem altered, but on examination it was found that the copper had disappeared, except at a few points where small portions remained, and showed plain signs of fusion. The wool and gutta percha envelopes were not burnt; the fusion and dispersion must have been too quick for the heat to be communicated to them. A few metres from the injured wire, both the insulated clock wires were enclosed for protection in a lead pipe. The copper in this position was not injured, but the gutta-percha envelope showed plain signs of having been melted in isolated places. The electric discharge had evidently been weaker and less rapid, so that there was time for the gutta-percha to be heated.

SOME interesting particulars of the fertilisation of *Batrachospermum*, a genus of Florideous Algae well known to microscopists, will be found in *Comptes Rendus*, December 14, 1874, in a paper by M. Sirodot. After alluding to the remarkable investigations of MM. Thuret and Bornet on many genera of the Florideae, and to the observations of M. Solms-Laubach on *Batrachospermum*, which have demonstrated the existence of antheridia and trichogynes (organs of fecundation), he mentions his own observations as supplementing theirs. They had traced the transport of the non-motile antherozoid to the trichogyne, and the union of the two at the point of contact, and it remained for him to note precisely what occurred. He objects to the term non-motile *antherozoid*, because he considers the organ to be of a different nature from a motile antherozoid, and he proposes to name it a *pollenide*, indicating its resemblance to pollen. A motile antherozoid, he says, is naked protoplasm, and fuses into the oosphere, leaving no trace of its existence, while the *pollenide* of the *batrachosperms* possesses an enveloping membrane which remains adhering to the trichogyne long after fecundation is accomplished. This fact is identical with what occurs in phanerogams when the pollen cells adhere to the stigmatic surface. Pollen cells generally emit tubular prolongations which traverse the conducting tissue, and only in exceptional cases exhibit direct fusion or soldering with the cellular tissue of the stigma. Among the Florideae this soldering is the normal action, and the emission of tubes is not entirely wanting, as the pollenide is sometimes arrested a little way off the trichogyne, and the junction then takes place through a prolongation.

M. Sirodot observes that precision would be promoted and confusion avoided if the pollen-masses of orchids and asclepiads were called *pollinies*; the copulative branchlets of Fungi *pollinodes*, and the fecundating vesicle of Florideae *pollinides*.

In many Florideae, he says, the trichogynes are such minute filaments that the whole process of impregnation cannot be seen; but in a dioicous species in his group *Helminthosa*, dedicated to Bory under the name *Batrachospermum Boryanum*, all the phenomena may be observed, and the contents of the pollenide may be seen to advance slowly into the protoplasm of the trichogyne through the opening made by the absorption of the membranes of the two organs at their point of union. A power of 700 or 800 linear magnification is required. "The primitive cellule of the cystocarp," he states,

"is not formed till after the mixture of the two protoplasts. Before fecundation the female organ is a single terminal cellule, divided by a constriction into two very unequal compartments; the basilar are very small and destined to the formation of the first cystocarpian cell; the other, terminal and much larger, being the trichogyne. Before the mingling of the two protoplasts, may be noticed: (1) free communication between the two compartments by a narrow canal; (2) an arrest of the extension of the cystocarpian compartment during the enlargement of the trichogyne. If fecundation does not occur, the trichogyne may elongate itself to twice its volume without

the basilar compartment sharing in its growth; but after fecundation and the fusion of the protoplasms, the trichogyne becomes inert, while the cystocarpian compartment enters upon a rapid growth, and in the meanwhile the protoplasm occupying the narrow channel of communication thickens, solidifies, and closes the way. Thus the first cystocarpian cell is definitively constituted as a closed utricle. The fascicular ramification of the cystocarp occurs by multiple budding on the primary cell."

THE *Rheinisches Museum* (vol. xxx. part 1) contains a great deal of critical matter contributed by eminent hands. Jeep has an important article on the MSS. of Claudian, excepting the Rape of Proserpine, which he has previously treated. A long article by Bücheler "De Bucolicorum Graecorum aliquot Carminibus," contains a number of emendations, among the more successful of which may be mentioned *μύρατο σιρίην* for *μύρατο δέλιον* in the Epitaphium of Bion: the best MSS. giving, for *δέλιον*, *σε πρίν* or *γι πρίν*. E. Hiller contributes an interesting article on the *ἱεροστανθρία* and some cognate forms of Greek poetry. Among H. A. Koch's emendations on Seneca's dialogues we may notice "*etiamsi molae nos pudebit et pultis*" for "*etiamsi mulos pudebit ei plus*" in *De Tranquillitate Animi* ix. 2. In a paper entitled, "Adversarien über Madvig's Adversarien," Lehrs exposes with much acrimony, but not without justice, the great Danish scholar's shortcomings in dealing with the Greek and Latin poets. Students of history will read with much interest a paper by Droysen on the mistakes made by Polybius in his description of Carthage.

In the *Neue Jahrbücher für Philologie und Pädagogik* (Fleckeisen & Masius), vol. cxii. part 1, G. Gilbert has an article on the constitution of the Attic *naukrariai*, maintaining that they did not exist before Solon, and endeavouring (after Kirchhoff) to discredit Herodotus' account of the Cylonian conspiracy, which he considers to have been influenced by accounts furnished by the Alcmaeonids and written in their interest. From this point onwards the argument is based on fragments of Aristotle's *πολιτεία*, preserved by Photius. F. Duhn contributes a long and interesting account, based on a minute examination of the fragments of Hyperides, of the trial of Demosthenes on the matter of Harpalus. A favourable review of the first part of Hartel's *Homertische Studien*, by Gustav Meyer, deserves the attention of Homeric students. In the educational part of the journal the most important contribution is an article by Hess, "Ueber das griechische Extemporale in Gymnasialprima," which is interesting as giving an insight, not merely into the details of educational questions now being discussed in Germany, but also as throwing light on the general aspect of the conflict between the grammatical and historical methods of teaching classics in schools.

MEETINGS OF SOCIETIES.

MUSICAL ASSOCIATION (Monday, February 1).

THE fourth meeting of the Musical Association was held on February 1, at the Beethoven Rooms, Harley Street. Mr. Hullah occupied the Chair. After the business meeting, at which a considerable number of new members were elected, Mr. C. E. Stephens read a paper on "The Fallacies of Dr. Day's Theory of Harmony, with a brief outline of the Elements of a New System." The audience was numerous, and included a considerable number of ladies.

Mr. Stephens remarked that no work exists which traces the material of harmony to its source in natural laws in a manner commanding general assent. (This position may be doubted in view of the work of Helmholtz.) Some allusions were made to the history of the subject, and it was remarked that Dr. Day's opinions had at one time exercised great influence, enough of which survives

in some modern books on harmony to make the subject well worth consideration.

Dr. Day's position was, that any note used in a key must have an existence relatively to that key, must be derived from a root in that key, and must belong to one of three series of harmonics arising from tonic, supertonic, and dominant. Chromatic notes said to be in the key are thus derived as well as ordinary scales.

First objection: Non-coincidence of pitch. The notes thus represented differ considerably in pitch from the harmonics assigned them by Dr. Day. The only derivation that is strictly correct in pitch is the major ninth, which is accurately given by the ninth harmonic, but two octaves too high. The derivations of the Italian, French, and German sixths from the harmonic series are all false in pitch; also the derivation of the perfect fourth to the key note from the seventh harmonic of the dominant. (The fourth thus obtained is rather more than a comma flat.)

Second objection: High order of harmonics. To procure even these approximate representations, it was necessary to take harmonics of so high orders that they have no real existence in musical notes. Thus the twenty-fifth harmonic is employed. (This note is four octaves, a fifth, and three commas nearly above the fundamental; a similar derivation of the minor third from the nineteenth harmonic is given in a well-known modern work on Harmony.)

Dr. Day's treatment of the minor mode is less developed. He says, "The minor third on the tonic is a purely arbitrary interval;" and proscribes the use of the minor common chord of the third of the key. To refute this position, Mr. Stephens performed examples from well-known music (Handel, Mendelssohn, Goss), in which this chord is used with good effect in emphasised positions. A proscription of transient modulation over dominant or tonic pedal was similarly refuted.

Mr. Stephens then indicated the outlines of his system, which he considers to be new. The only harmonics which he admits are the twelfth and tierce, which determine the consonances of the fifth and third. Some very remarkable combinations were given, which were stated to arise from the new system.

At the conclusion of the above paper, Mr. A. J. Ellis, F.R.S., addressed the association. He pointed out that the view of Mr. Stephens appeared to amount to derivation from octaves, fifths and thirds, and contended for the admission of the harmonic seventh as an additional elementary interval. His remarks were illustrated by the performance of various chords in just intonation on a little-known instrument called Wheatstone's symphonium. The further discussion of this important paper was adjourned till March 1, at 4 p.m.

INSTITUTION OF CIVIL ENGINEERS (Tuesday, February 2).

T. E. HARRISON, Esq., President, in the Chair. Professor Prestwich read a paper "On the Origin of the Chesil Bank, and on the Relation of the existing Beaches to past Geological Changes, independent of the present Coast Action." In tracing the origin of the pebbles in the Chesil Bank, Sir John Cooke concluded that they must have been derived from the coast between Lyme Regis and Budleigh Salterton, and that the shingle had been propelled eastwards along the coast by the action of wind-waves. Against this view may be urged the strong objection that the largest pebbles occur at the Portland end of the bank, the size gradually diminishing towards Abbotsbury; that is to say, the largest pebbles have been carried farthest from their parent rocks. Professor Prestwich has recently found that an old raised beach on Portland Bill, standing from twenty-one to forty-seven feet above the present beach, contains all the materials found in the Chesil Bank; and he concludes

that the action of the Race off Portland, combined with the tidal-waves, must have driven the shingle of the old beach on to the south end of the Chesil Bank, whence it was driven northwards to Abbotsbury and Burton by the action of the wind-waves, which have their greatest force from the S.S.W. Professor Prestwich believes that the greater part of the shingle of the south coast generally has been derived not directly from the present cliffs, but indirectly from beds of quaternary gravel, and from the wreck of the raised beach. The Fleet, like Weymouth Backwater, appears to have been formed by the growth of the Chesil Bank on the one hand, and of Ringstead and Weymouth Beach on the other, gradually damming in portions of the old coastline.

SOCIETY OF BIBLICAL ARCHAEOLOGY (Tuesday, February 2).

S. BIRCH, LL.D., President, in the Chair. The following papers were read:—

1. "On Human Sacrifice among the Babylonians," by the Rev. A. H. Sayce, M.A. In this interesting paper the author derived direct evidence of the prevalence of the awful custom of human sacrifice among the ancient Chaldeans from the translation of two Accadian tablets, one of which declared the immolation to have a vicarious efficacy, especially in the case of children when offered as atonements for the sins of their parents. There was also a special name given to the act, it being called "The Sacrifice of Bel, or of righteousness," and a description of the rite forms the subject of the first tablet of the great epic cycle of mythical legends, under the head of the first month and the first sign of the zodiac. The paper concluded with a series of references to the performance of human sacrifice, derived from clerical authorities and the recently discovered Carthaginian inscriptions.

2. "On the Date of Christ's Nativity," by Dr. Lauth, of Munich. The learned author agrees with Mr. Bosanquet (Trans. S. B. A., 1872) in assuming 3 B.C. of ordinary era as the date of the nativity; and adduces what he thinks proofs from the Roman Indiction, Egyptian Apis tablets, &c. He considers the crucifixion to have occurred on Friday, April 7; that the darkness was caused by a planet obscuring the sun, which planet has since disappeared. He assumes the three Magi to be Caspar (Thane of Sipara), Belshazzar (Ruler of Assyria), and Melchior (King of the River Nile). Many hieroglyphic and classic writers are quoted; also the circumstance that on the night of April 30—May 1, the Germans have C + M + I + marked on their doors; that gardeners do not like to plant out on May 12–14, the three days of the cold saints. (Humboldt thinks this connected with the Mescor group passing the solar disc). Reference is also made to the Egyptian sacrifice of a swine; to the Massacre of the Innocents; to the flight of Joseph and Mary (probably from connivance with the Galilean insurrection of Judæus against Archelaus), &c.; also that the second census of Quirinius occurred when Jesus was in his twelfth year.

ROYAL SOCIETY OF LITERATURE (Wednesday, February 3).

SIR S. DE COLQUHOUN, Q.C., Vice-President, in the Chair. Mr. W. de Gray Birch read a paper on "The Classification of Manuscripts, chiefly in relation to the Classified Catalogue of the British Museum," in which he gave interesting and minute details of the contents of that magnificent collection. The great work of forming a complete classified catalogue of the whole of the MSS. in the British Museum is now finished, and has been formally announced by Mr. Bond, the present Keeper, in the last Parliamentary Report. This Catalogue extends to more than one hundred volumes, and reflects great credit on those gentlemen who have so zealously co-operated with Mr. Bond in carrying his plan into execution.

ROYAL SOCIETY (Thursday, February 4).

THE following papers were read:—"Remarks on Professor Wyville Thomson's 'Preliminary Notes on the Nature of the Sea-bottom, procured by the soundings of H.M.S. Challenger,'" by Dr. Carpenter; "Report on the Cruise of H.M.S. Challenger, from July to November, 1874," by Professor Wyville Thomson.

SOCIETY OF ANTIQUARIES (Thursday, February 4).

A. W. FRANKS, Esq., exhibited a collection of rubbings from brasses in Berkshire, which he has presented to the Society. Many of them are extremely fine, and the rubbings were remarkably well taken. Some are very curious. Two, from Rutland Chantry in St. George's Chapel at Windsor, are in memory of William and Dorothy, children of Dr. King, Prebendary of Windsor in the beginning of the seventeenth century, and represent the children lying in their beds, with curtains hanging from the top, which could be drawn so as completely to cover the sleepers. A similar design occurs at Hurst, where a lady named Alice Harrison is represented in a large four-post bedstead. In Winkfield Church is another pictorial brass, showing Thomas Mount, yeoman of the guard, who died in 1630, distributing loaves of bread to the poor. His dress is nearly identical with that worn by the beef-eaters at the Tower before the change made in their uniform a few years ago. Many of the specimens, being from the churches in the neighbourhood of Windsor, are the memorials of persons connected with the Court, and are useful examples of the costume, both lay and clerical, of the fourteenth and later centuries.

LINNEAN SOCIETY (Thursday, February 4).

DR. G. J. ALLMAN, F.R.S., President, in the Chair. A letter was read addressed to Dr. Hooker by Mr. J. Gammie, on the peculiar appendage to the spadix of *Arisaena speciosum* (belonging to the Aroideae). It had been conjectured that the appendage was in some way a contrivance for the cross-fertilisation of the plant, but the author had not been able to detect that it was ever visited by insects. A paper was read by H. N. Moseley, on the Plants and Insects of Kerguelen's Land. It has been stated that the insects of these islands were entirely apterous; but, in addition to several wingless insects, Mr. Moseley had found one winged gnat. One of the insects was found in great quantities on the *Pringlea*, but not on the inflorescence. The next paper was by the Rev. G. Henslow, on the Origin and prevailing Systems of Phyllotaxis. By a very elaborate train of reasoning, the author traced the origin of all other modes of phyllotaxis to modifications of the decussate as the simplest. In the discussion which followed, in which Mr. Hiern, Professor Dyer, Dr. Masters, and Mr. A. W. Bennett took part, a doubt was suggested as to the soundness of Mr. Henslow's conclusions, on the ground that the decussate arrangement of leaves is found only in some of the higher groups of flowering plants, and that the original or primitive mode must rather be looked for among the arrangements met with in some of the lower orders of plants, as the distichous in the Muscineae.

PHILOLOGICAL SOCIETY (Friday, February 5).

REV. RICHARD MORRIS, LL.D., President, in the Chair. A paper on "English Rhythm" was read by Professor J. B. Mayor. He began by controverting Mr. A. J. Ellis's views in regard to the use of classical terms (iambic, trochaic, &c.), and also to the practice of routine scansion, defending this latter as the natural mode of reciting poetry, and also as the necessary basis of scientific investigation. Confining his attention to the heroic metre, Professor Mayor pointed out the different modes of varying the typical line, and discussed the limit

of variation in respect to the use of trisyllabic feet, and the number and position of the accented syllables. The practice of Shakspeare was afterwards illustrated at considerable length by quotations from *Macbeth*, under the following heads:—

A. Variation in number of syllables (1.) by defect, (II.) by excess.

I. Fragmentary (1) or defective lines (2).

(1) a. in short dialogue.

b. at the beginning, middle, and end of longer speeches.

(2) Explained by difference of pronunciation (a), by pause (b), by compensative lengthening of another syllable (c).

II. Superfluous syllables outside the foot (1), within the foot (2).

(1) a. feminine ending of line (a), of hemistich (b).

(2) a. *evanescent* by elision (a), slurring (b).

b. *distinct*, constituting trisyllabic feet (a), Alexandrines, apparent or real (b).

B. Variation of *accent*, by excess (spondee), defect (pyrrhic), inversion (trochee).

An interesting discussion followed, in which Mr. Furnivall, Mr. Nicol and others took part.

FINE ART.

WE have received *L'Eau-forte en 1875*—a portfolio of many etchings, published by Cadart, with introduction by M. Philippe Bury. M. Bury, who is well known to readers of the ACADEMY, can only be condoled with for having good-naturedly furnished the text to a publication so disappointing as the present one. There are forty examples: all of them original: that is, they include none of the admirable copies made, say by Rajon, from Meissonier or De Hooghe, or by Flameng from Rembrandt. It is a truism to say that the value of originality depends wholly on its quality; yet this requires to be said in presence of such originality as is before us, and in proof of it we need only ask the reader to compare Gaucherel's "original" *Venise* in this collection with his reproduction of one of Ziem's Venetian scenes to be found in the illustrated catalogue of the great Wilson collection, or with his delightful transcript from Mr. Inchbold's river-side drawing in the December *Portfolio*. His copy of Ziem, his copy of Inchbold, has some definite value and charm. His original is flat and colourless; yet it is by no means the worst in the volume. That painters, many of whom are seemingly just beginning to etch, should contribute bad etchings—beneath whose badness hardly a trace of latent or inarticulate artistic quality can be discovered—is matter for dissatisfaction, perhaps, but hardly for surprise. But it is matter of surprise to find that the contributions of good etchers, like Bracquemond and Lalanne, should be of the sort which we see here. Bracquemond sends a dry, hard portrait of Legros; Lalanne has chosen a subject not likely to inspire him, for he needs must busy himself with themes of grace, and here, in this Breton Street (*La Grande Rue, Morlaix*) he can only discover that which is curious, or roughly picturesque. Monzie, an imitator of Meissonier, has a study of an *Amateur de Tableaux*, not wanting in character, nor in the lesser merit of a certain seductive finish; but by the execution of the amateur's right hand the whole work stands condemned. Lalauze contributes a version of a scene among the most famous of Molière's—the moment when Tartuffe, righteously grieved by the day's fashions, appeals to Dorine with—

"Couvrez ce sein que je ne saurais voir."

One finds no fault with accessories and costume, but the persons of the drama—where, indeed, are they? M. Groseilliez, in his *Matinée de Printemps*, has taken a fairly accurate plan of the disposition

of some trees and meadows that lay out before him, but his etching is as void of any true realism as it is void of sentiment. The best thing here is Laguillermie's memorandum of his picture in last season's Salon—a Breton girl winnowing black wheat by the sea. This is graceful in sentiment, and true in drawing and tone. There is something to praise in Lhermitte's *Intérieur de Moulin, à Kersaint, Finistère*; and a better known painter of Breton subjects than Lhermitte—figures of reverie, fisher folk working or watching by the shore of the great western sea—we mean M. Feyen-Perrin—sends something which must be classed among works of serious art. This is *Les Deux Frères*—a man bending over a coffin, in passionate despair—which is good indeed and free from a perilous commonplace—homely and serious instead. But its merit is in sentiment and composition, for as etching it is too full of abrupt and sudden and uncalled-for passages from high light to shade. Legros is generally impressed with some spiritual beauty or exaltation that lurks behind physical ugliness and misery, and his *Mendiants Anglais* may worthily join the company which, in Rembrandt's pitying fashion, he makes defile before us—he the self-chosen chronicler of dark days and lonely lives.

FREDERICK WEDMORE.

An Introduction to Ancient and Modern Architecture, Sculpture, Painting and Music. By N. d'Anvers. (London: Asher & Co.) The value of art training, not only as a branch of technical education, but also as a means of culture, is becoming every day better appreciated. Art schools in connexion with South Kensington are springing up all over England, and not the least of the advantages that the School Board proposes to confer on the rising generation is instruction in drawing. Even the poorest child, therefore, who evinces artistic capacity is pretty sure to be able to obtain some sort of art teaching whereby his capacity may be developed. But with all this progress in the practical knowledge of art, it is astonishing to find how few persons, even of the educated classes, have any real appreciation of artistic excellence, or are capable of enjoying it. In ancient Greece almost every citizen was able to criticise the merits of the noble works of art that adorned his capital, and was educated and elevated to a great extent by them; in mediæval Italy also, in Florence especially, a lively interest was felt by the people in the works of their artists; but in walking through a picture gallery or museum at the present day, one can scarcely fail to notice the indifference with which the greater number of the visitors regard the works of art presented to their notice. It is evident from their weary looks and inane remarks that they fail to derive either pleasure or instruction from the aesthetic treat provided for them. This indifference and lack of appreciation are mainly due to want of knowledge. Directly even a little knowledge is gained, an interest is created, and further teaching by the works themselves becomes possible.

It is just this preliminary knowledge that the elementary History of Art before us aims at supplying. "It is not," it is owned, "within the power of this, or any book, to give an intimate knowledge and keen appreciation of art," but no better beginning can perhaps be made in the study of any one of the fine arts than its history.

And yet art history, which thus forms to a great extent the basis of art culture, is about the only history left untaught in our schools. It is not so in Germany, for the present work is founded upon one that has been long in use in German schools,—only the German setting, so to speak, has been altered, and a special chapter added on "Art in England."

With regard to the merits of the book itself, it may be said that it is comprehensive and accurate. It aims, perhaps, at giving too much knowledge, a mistake often made in element-

any works; but the matter is well arranged, and the facts are told without any attempt to make them fit into preconceived theories. The arrangement, however, by virtue of which the chapter on Indian Architecture is placed before that on Egyptian is not to be commended, for, as dates are very sparingly used, it might lead to the supposition that the Tope of Ceylon, the first illustration in the book, was older than the pyramids of Egypt. The history of each art is continued down to the present day, and examples of its latest development pointed out. Thus, in Architecture, the Albert Memorial is referred to as "the most recent and most ornate effort of revived Gothic," and the New Zealand Chambers in Fenchurch Street, designed by Mr. Norman Shaw, as being "the very latest fashion in architecture." This is decidedly useful, for many students who are well acquainted with the early history of art are entirely ignorant of its position and development at the present day. It is scarcely fair, however, to prejudice young readers by the statement that "the circumstances of the day are not such as to lead to a strong hope that our school [the English school] will make rapid strides either in the direction of landscape or *genre* painting." This is merely the individual opinion of the author, which may or may not be true, but is certainly out of place in an elementary manual.

The addition of a chapter on the History of Music is a most unusual and, we cannot help thinking, incongruous element in a work devoted, with this exception, entirely to the arts of Design. Considering that "the exact position of Music in the scheme of the fine arts has never yet been defined," it seems unnecessary to thrust its history before art scholars.

MARY M. HEATON.

SIXTH WINTER EXHIBITION OF OLD MASTERS AT
THE ROYAL ACADEMY.

(Fifth and Concluding Notice.)

WITHIN the given time and space, it would be idle for criticism to think of exhausting the contents of a gallery of the portraits of all nations, such as forms one part of this exhibition. About a portrait, though it is the simplest kind of picture, there is more to find out than about a picture of any other kind; more, obviously, than about a landscape; more, also, than about a religious or ideal piece. For the parentage and career of real men and women are more palpable and more full of particulars than the parentage and career of imaginations. Each of these splendid or faded ghosts had in life a history of its own, a name, deeds, fortunes, which are matters for positive knowledge and enquiry. Ghosts? In truth, there are men and women of whom what art can preserve among us is but the ghost. These are the really great, whom pre-eminence among their kind, and power for good or evil, have made immortal. They live in fame, which is life indeed; beside it that other life of their painted lineaments is the shadow of a shade. But more there are, who owe it to art's impartiality if they survive at all. They are forgotten; but their painted lineaments remain. What they were and did has become a shadow; what they looked is the only substance. And so, for one picture that is a great man's ghost, a hundred other men seem nothing now, except the ghosts of pictures; their likenesses are the realities, themselves the phantoms.

Neither the easy sort of enquiry about the famous names, nor the more difficult identification of the obscure, can be allowed much place in what is to be said to-day of the portraits in the Exhibition. Both studies might be interesting; but they would never end. I shall simply, as before, look for those larger matters of comparative criticism which seem suggested by the works of the different schools as they elbow or confront each other upon the walls. It was not until the fifteenth century that portrait-painting came to perfection. The early Italian

school, Giotto and his followers, had kept the human countenance at a certain degree of abstraction. In the fifteenth century art grappled with physiognomy and mastered it. The human countenance, as it existed among the impressive and multifarious individualities of Italian republican life, got realised in all shades and shifts of character, and that without loss of nobleness or style. The attendant groups in a Scripture scene by Ghirlandaio are so many assemblages of consummate Florentine portraits. And since then portrait-painting has been well done by all schools that have done anything well at all. Not less consummate than the Florentine work, however unlike, are the portraits poured forth a hundred years ago from certain famous studios in Leicester Square, Cavendish Square, and Pall Mall,—forlorn at the same hour as were our attempts at Scripture and imagination.

It is with the name of Ghirlandaio that the portraits in this gallery begin. No. 188—a full face of a grave, stout citizen in close red bonnet, with a little son at his side looking up in profile, and a careful landscape behind—is assigned to that master, and is rather adventurously called "Portrait of Count Sassetti, patron of the painter, and his son." Florence had no counts in those days, and Francesco Sassetti was a Florentine citizen like any other. He it was who commissioned Ghirlandaio in 1485 to paint the famous series from the life of St. Francis, still existing in the church of Sta. Trinità, and whose noble portrait kneels in that place opposite his wife Nera, "*conjug. dulciss. cum qua suaviter vivit.*" I do not know whether this panel has any pedigree, or has been simply named by the dealers from a certain likeness of the sitter to the kneeling citizen of Sta. Trinità. That likeness is not enough by itself to justify identification. But whoever the sitter is, and whether the portrait is from the hand of Ghirlandaio, or, as I should suppose more probable, from that of his pupil Mainardi, it is a good example of the style; the child's head charming; and the injuries not excessive. Two other Italian portraits, of a striking aspect in spite of injury and repair, are numbered 170 and 186, and respectively given to Beltraccio and Giovanni Bellini. Some collectors would not have scrupled to put the rare name of Antonello de Messina to a head of the character and treatment of 170. The other is, by its background, quite in the manner of Bellini or Basaiti. But if we are to stop at Venetian portraits, let it be at the two noble Tintoretts lent by the Duke of Abercorn (123, 129). One after another, as the grave merchants of the ruling caste came to their turn of office in the State, they would pass before the easel of the master. One wonders how long the fiery hand took in turning out an official portrait of this kind. Not longer, certainly, than Reynolds took to his airiest and slightest play with the countenance of a fashionable sitter. But what a difference between the workmen! How fragile, perishable, uncertain, the graces of the one; how solid, triumphant, enduring, the splendour of the other! Reynolds beside Tintoret is a dewdrop beside a diamond. There is this comfort in the hiding away of Italian pictures in English country-houses, that they generally keep much better there than in the galleries of their home. Both of these portraits of Tintoret are well preserved, No. 129 quite perfectly; and by them we may know what all his portraits would be like but for the layers of coarse restoration which, in Venice, have passed over too many of them. A mighty grasp and sincerity of character; ruggedness with dignity; every crow's foot about the wary eye, every hair of the grizzled beard, laid down, hurled down rather, with a certainty so swift and so unerring that its one fault is to seem sometimes almost mechanical; vigorous relief, colour gorgeous in light, solemn and transparent in shade. For colour, indeed, No. 129 is one of the most surprising things that can be seen. The crimson

robe of stamped velvet has that quality which no one but Tintoret ever achieved; to flash so and be so soft at the same time is the privilege which crimsons and purples of his share with rubies and rich wine and nothing else in the world.

What, then, shall we say of the picture that hangs next but one to this, No. 132? It is the work of a different school, and painted in different tones. From the opposite side of the great room the Venetian pictures along this wall look all golden and splendid; this Spanish picture looks all grey and silver; but somehow the Spanish picture is of a force to dim even the Venetian. A finer Velazquez than this of the Duke of Abercorn's has not been seen in any of these exhibitions. I do not know its history. It would seem to be a replica of one described by Sir William Stirling Maxwell as existing and numbered 308 in the Royal Museum at Madrid. Don Balthazar Carlos, the fair-coloured round-faced boy whom we are accustomed to see caracoling in the manège, in at least three pictures in our own country, stands at full length in a hall opening on a landscape. The little man is booted, gloved, and hatted, wearing a dark green suit stiff with gold, and holding by the muzzle with his right hand a short gun of which the butt rests on the ground. A blood-hound watches half-asleep beside him with its heavy face laid along the ground, two small greyhounds sit, all eagerness, behind. It is the very magic of reality, and that without ostentation or sign of toil. The strokes and spots of colour, when you are close to them, look all confusion; but fall back, and there is the living frame of the boy standing sturdy and alive in his suit of green and gold; in the gold an incredible subtlety and soberness and variety; in the expression of the different dogs an intense truth of character, rendered with two or three weighty and perfectly calculated touches of the brush; and then a wild landscape full of romance, full of silver light and azure shadow, and ending in a range of dark sierras that you can scarcely distinguish from the clouds above them. The only drawback is the curtain, which seems in the way both as to colour and position. The other Velazquez lent by the Queen, again a court portrait, it is to the full as potent, but to my mind less delightful (121).

Another school had engaged in the grapple with physiognomy in another, though not less noble, way. I mean the German school. The manner of Holbein has something in its stern patience, in its deliberate profoundness and exactness, that corresponds to the Northern character, and contrasts with the more imaginative and capricious methods of the Southern schools. Of Holbein there is here only one rather poor example, in Lord Yarborough's portrait of Edward VI. (179). There is an admirable example of an almost unknown Englishman, John Bettes, working under his influence (175). And then we leap a hundred years, to the days of that rage for portrait-painting in the great families of England which began with the residence of Vandeyck among us. These elegant ancestors and ancestresses are here too numerous to speak of in detail. I will only point to two of them—the likeness of James Stuart, Duke of Richmond and Lennox, and the so-called *Portrait of an Artist*—as extraordinarily strong works of the master, and among the very finest portraits in the world. If the painting of the dogs in the Velazquez is masterly, and their expressions full of life, still grander is the hound in the portrait of James Stuart, seated in a foreshortening which makes the most of the immense length and springy straightness of his forelegs, and pressing up his head and long fine muzzle to meet the caress of his master's hand. Of the two, the dog is the nobler animal, for no chivalrous spirit in the painter, no brilliancy of his pencil, can make an agreeable type out of the master. To be chivalrous and brilliant is natural to Vandeyck, but it is only at his happiest that he is also so solid and careful as in this work, and in the other which I have named. Who the "Artist" is re-

remains unknown, nor does an engraving which exists after the picture help us. Very possibly he may not be an artist at all; the antique bust on the table is the only appurtenance which proclaims him so; the compasses in his hand would do as well for a geometer, the globe for a navigator or astronomer, the flute for a musician, or what you will. What distinguishes the painting, besides the admirable vivacity and character common to this as to all good Vandycks in the head and hands, is the beautiful and careful painting of these accessories, and their exquisite treatment, together with that of the curtain behind the figure, for the scheme of light and shade in the composition.

The immediate succession of Vandyck in England is doubtfully represented by No. 201; which can hardly be by Lely as it is said to be, and assuredly represents, not Monmouth whom it is said to represent, but Charles the Second. Lely's degenerate successors, Kneller and the Englishmen formed by Kneller, find no place, as indeed they deserve none, in the company of the great masters. That Hanoverian age is barrenness at first. But we soon find an Englishman formed by himself, who deserves as honoured a place as any one. It is only in quite late years that criticism has come to acknowledge how complete a master Hogarth was; how thoroughly, in everything he set down to, he knew what he wanted, and with what workmanlike simplicity he compassed it, almost always, like a very few masters who had gone before him, at a single painting. In this portrait of Miss Fenton as Polly Peachum (137), as in all Hogarth's portraits, there is no faltering and no shortcoming. The merry rosy face is painted with absolute simplicity and refinement; the little harmony of white and brownish yellow and green in her frills and dress is charming and characteristic; the whole spirit of the age has passed into the picture. Still more interesting is the sketch of the Shrimp Girl (31). (Sir William Miles is the contributor of both). I think of this as a portrait, though by its spirit of fun and character it may rank rather as a study for one of his social grotesques. But what charm, as well as what fun and character! Momentary expression has been so over-cultivated by our later school, that one is predisposed against work of which it is the aim; but even a broad grin is a sight to be grateful for when it is so brilliant and full of life and free from vulgarity as this of the Shrimp Girl; and, above all, when it is accompanied by such a magical light in the eyes, and such an exquisite tone in the shadowed forehead beneath the hat. The thing is a sketch, as I have said, and thin; but enough to rank any painter a master. A third portrait put down to Hogarth, I should say (unless family tradition is quite decisive on the point) was not by him. This is the likeness of the Hon. J. Hamilton, lent by the Duke of Abercorn (212). It is good and has vivacity, but is not in the manner of Hogarth. With the aforesaid reservation, I should put it down confidently to Knapton, a painter of the Hudson school who was better than the rest, and not quite without some of the vivacity of Hogarth and some of the grace of Reynolds: both in composition and method of painting this picture is altogether like Knapton.

And with it we come to the greater name of Reynolds. The same sitter, I believe, is represented in the *Hon. Captain Hamilton*, also lent by the Duke of Abercorn—an early costume portrait which does not count for very much in the history of the master. On the whole, this is not a very good year for Reynolds. There is more than a common proportion of his careless or ruined work. Thus the two pictures lent by the Dowager Countess Cowper, one from the beginning and one from the end of his career, interesting as they are, have an interest that is chiefly melancholy. The early picture, with the portraits of the little Ladies Amabel and Mary de Grey (139), has altogether lost its carnations. These are

the ghosts of girls, and their nimble movement and smiles make their ashen colour look all the more strange: the only part that is well preserved is the leaping poodle that follows them—a marvel of dexterous play with the brush. The pendant of three boys (144), one of them the son of the little Lady Mary in the last, is damaged in another way. It has been cruelly cracked and more cruelly restored, and the pretty actions and brilliant composition are all of which we can now be aware. Another case of decay, though less complete, is the well-known and beloved little lady in the snow with her big hat and muff—the Duke of Buccleuch's *Portrait of Lady Caroline Montague Scott* (43). Here the accessories of snowy landscape and robin-red-breast, the sweet quaintness and heartiness of the child, half troubled at the nipping cold and half amused with herself for minding it, have all the charm one would have gathered from the print; but in the face the half-tints have gone, so that the roses of her cheeks have become exaggerated, almost like harlequin's patches, upon the white. If we were to point to the two Sir Joshuas here that are best preserved, they would be Lord de Clifford's *Portrait of Colonel Coussmaker* beside his great charger (159), and Lord Castletown's *Portrait of Lady Gertrude Fitzpatrick*, better known as *Collina* (73). The first is not an interesting subject, but is redeemed not only by its perfect preservation, but by a singular excellence in the accessories. Reynolds was apt to leave these things to assistants; but I think that no hand but his own could possibly have put such colour and quality into this noble charger's head; still more, into the stem of this birch-tree against which the red-coated soldier leans, and which with its black and tawny and silver stains has the splendour of a serpent. What strikes one about the *Collina*, over and above the happy dignity of composition (a scheme Reynolds has repeated more than once) which places the little maid alone on a knoll against the sky, is the disproportion of the pains spent upon the head and upon the rest of the figure, and the tact by which we are prevented from feeling that disproportion. Nothing can be more exquisite in finish than the shy countenance and curly crown; it is one of the most highly wrought things in all Sir Joshua's work; nothing can be much emptier or hastier than the dress, the arms and hands; and yet, by some subtle artifice of keeping, one does not feel this, one only sees it on examination. But it is impossible to discuss all the Reynoldses in detail: especially when it is Reynolds's great contemporary Gainsborough, this year, who is better represented than himself.

The Exhibition contains at least three unsurpassed portrait-pieces of Gainsborough. First, *The Sisters*, bought for what seemed a fabulous sum last year at Christie's, and now the property of Mr. J. Graham. The surface of this brilliant work has no doubt gone a little browner than it was meant to be; otherwise it is intact; and the picture has all the charm of the famous Linley sisters at the Dulwich gallery—all the radiant life and sparkling tenderness and high breeding of those women who smile out beneath their tall head-dresses and from amid their dainty muslins, as they caress each other or walk alone in front of a background boldly smeared in to represent the family park and shrubberies. Next, the equally uninjured portrait of Mr. Lowndes Stone, an auditor of the Court of Exchequer, at the age of eighty-three (46). This was painted just before Gainsborough left Bath, and is in a key of colour unusual with him: the sitter wears a coat of a warm brown, and there is a warm red curtain behind him. It is touching to note how Gainsborough's vigorous manly powers have grasped to the life the weakness of old age and its resistance to weakness. The lights in the eyes are bright, but small and beady: the mouth is toothless and shrunk, but with the lips set firm; the hands doubled with a set firmness over the cane-head; weakness in the posture of the knees, but no yielding; an

upright seat, a keen outlook; wig well kept, and cuffs and collar of the fairest white. The little spaniel beside his old master's side is a miracle of life and dexterity. By a curious contrast of age and youth, the other best Gainsborough here is a portrait of his own two children, Peggy and Mary—the lovely girls that grew up to give not a little uneasiness to their father. He painted them many times over; surely never more brilliantly than here. I believe the two heads have been separated and brought together again as we now have them; together at any rate they belong. One sister has not been sitting nicely; the other puts out her arm and catches her by the hair above the forehead, with a "Come, lift your head up;" and this gesture is expressed with a vivacity, a delicacy, that nothing can exceed. The arm is only sketched, the background is a mere play of the brush for the sake of pleasant colour; but such a play as a Venetian might envy; for instance, if you want to be happy over the very poetry of colour, look at that lovely passage where the pink and purple of one girl's hairband and the blue of the background come together. In the midst of one's delight, one feels half provoked with the genius that draws results so precious from means so uncertain, so unsound; one half resents the power of these gifted smearers to beat a ten times better workman, Hogarth, and to rival the greatest schools of old. The painting is an example of those "curious strokes and hatches" which Reynolds criticised in Gainsborough; the brush has gone straight backwards and forwards as in the drawings of some masters: but the result is a flesh painting of astonishing purity and tenderness; these cheeks and lips are all alive with the rosy blood, these temples and lean young throats and shoulders all tenderly shaded with the blue: it may be provoking, but it is beautiful and a marvel. Other Gainsboroughs only a little less admirable are the portraits of the Duchess of Montagu (156), and of Tickell (231). But it is time to close; taking leave of our great native school of portrait with a look at the Romneys, of which there are several. No. 20 is an interesting portrait, both by the quaintness of the fashion and the beauty of the sitter—Mrs. Welle, the actress (29); but it is not free from that heaviness which was Romney's besetting fault in his highly finished work. Of work less highly finished, there are two exceedingly happy examples: Nos. 206 and 213 in the fourth gallery. Lord Carlingford's picture (No. 26) I do not think genuine.

SIDNEY COLVIN.

MESSRS. AGNEW'S WATER-COLOURS.

AN "Exhibition of Selected High-class Water-Colour Drawings" (as the catalogue has it) will be held for a few weeks at Messrs. Agnew and Sons' premises, 5 Waterloo Place—Monday last having been the opening day. Messrs. Agnew do not, as a rule, lay themselves out for the more intellectual water-colours, or those of the most advanced artistic style, produced by living painters; but their gallery contains some very fine works of past date. The noble large-sized Turner, *View near Fonthill Abbey*, exquisite in atmosphere, and sumptuous in its sunny orange-brown tone, is worthily accompanied by two truly great examples of Cox, *Gathering Blackberries*, and *A Lamb bleating over a Dying Eve*. These large works (smaller, however, than another but far inferior Cox, *The Junction of the Llugwy and the Conway*) show the master at his very highest; intense in sentiment and perception, impetuous and arbitrary in handling, commanding in colour, and full throughout of that vital force which defies or baffles analysis. There is also an important De Wint, *View of Lincoln*, and some clever pen-and-ink sketches by Landseer. Works by living artists that have been seen before, and bear being inspected again, are—*The Tramps* by Pinwell, *The Fruit-stall* by Birket Foster, and *John the Baptist before Herod* by Houghton.

The following are new to us:—*Waning Light*,

J. Knight, a fine work of tone, with something not unlike Millet in feeling; *On the Eve*, J. W. North; *The King of Beasts*, *A Dancing Bear*, and *A Cairo Donkey-boy*, Heywood Hardy—all able works, and the last noticeable for exact finish; *A Street in Rome* (not Naples, as in the catalogue), N. Cipriani, with a barber operating *al fresco* hard by the Temple of Vesta, very cleverly done, but less tastefully than cleverly; *Apollo*, Briton Rivière, a water-colour of the same composition which had been already exhibited in oil-colour, not very satisfactory in point of execution; *The Dead Sea*, H. A. Harper, large and striking; *The Two Ducks*, F. W. Burton, a little girl carrying a drake, her face very arch and living in expression (perhaps this has been exhibited before); *The Music Lesson*, Simonetti, a skilful specimen of the class of work founded on Fortuny's style; *Wagner's Wells* and *Tilford Meadows*, two river-scenes treated pleasantly and efficiently, if also rather coldly, by William H. Millais, the brother of the Royal Academician. The total number of works is 148. W. M. ROSSETTI.

ART SALES.

A SALE took place on the 20th of last month, at Grantham, of the collection of Mr. Hawkins, for many years a zealous collector of British pottery and porcelain. Almost every manufacture was represented by choice specimens, those of Derby especially being of remarkable beauty. Some of the prices obtained were as follows:—A Nottingham bear beer jug, 3*l.*, and another with a bear holding a monkey, 2*l.* 16*s.*; a ball, used as a rattle, of the same manufacture, dated 1769, 3*l.* 15*s.*, and a puzzle jug, also dated, 2*l.* 18*s.* Wedgwood cream ware coffee pot, with transfer garden party, 4*l.* 5*s.* Some of the Staffordshire figures sold—*Atlas*, 2*l.*; *Diana*, 1*l.* 16*s.*; *The Cobbler and his Wife*, 3*l.*; busts of Wesley and Whitfield, signed by Enoch Wood, 4*l.* 5*s.* and 6 guineas; *Shakspeare*, 3*l.* 10*s.*; an early three-handled posset pot, date and inscription, 5*l.* 5*s.* Chelsea jugs with exotic birds, 9½ guineas and 10 guineas; group, *Summer and Winter*, 15 guineas; *Neptune*, 13 guineas; pair of pastoral figures, 35 guineas; *Justice*, a fine figure, 13½ guineas; *Britannia*, 15 guineas; *Fame*, 10 guineas; an oviform vase, gold and white stripes, 50 guineas. Chelsea-Derby, a two-handled chocolate cup, 8 guineas; cup, with anchor under the crown, 6 guineas. Crown Derby, two-handled cup, fluted blue and gold, 8½ guineas; the "Hutchinson vase," with peacock and exotic birds, 9½ guineas; vase, with painting of Holy Family by Askew, 12½ guineas; a spill vase, painted by Haslem, 16 guineas; group of Four Quarters of the World, 18½ guineas; Garrick as Richard III., 5½ guineas. Of the biscuit groups for which Derby was so renowned: *Four Seasons*, 10*l.*; *Bacchante adoring Pan*, 12½ guineas, and *Two Virgins awaking Cupid*, 8½ guineas, both modelled by Spangler; *Fire*, 5½ guineas; *Music and Poetry*, a pair 13½ guineas; a fine figure of Wilkes, 7½ guineas; *Mrs. Macaulay*, the companion, 7½ guineas; *Infant Hercules*, 8½ guineas. Cocker's little biscuit figures sold from 10*s.* to 30*s.*; Worcester jugs from 10 to 15 guineas; teapot, blue scale, and square mark, 18 guineas; sugar basin of the same set, 10½ guineas; mugs, 8 to 10½ guineas; cups and saucers, Japanese pattern, 6½ guineas; pair of vases, exotic birds in medallions on blue ground, Dr. Walle's period, 90 guineas; and one, *Flight and Barr*, *The Death of Dido*, 27½ guineas. A Plymouth coffee pot, 12½ guineas, and figure of a musician, 12 guineas; pair of Pinxton jardinières, 6½ guineas; Nantgarw pen-tray, 7*l.* 16*s.*; and a plate, painted with flowers, 6½ guineas. The sale produced 2,974*l.*

On the 3rd inst. Messrs. Christie, Manson and Woods had a sale of English porcelain. A fine old Worcester plate, with exotic birds and butterflies, with deep blue and turquoise grounds, sold

for 24½ guineas; fluted bowl, 17 guineas; two large Worcester coffee cups and saucers, 13*l.* and 17*l.* Of a Worcester tea service, scale pattern ground, the teacups and saucers sold from 4 guineas to 8*l.* 5*s.* the pair, the teapot 8*l.*, and sugar basin 4 guineas. Pair of Chelsea figures, Shakspeare and Milton, 12*l.*; and a Crown Derby dinner service, 50*l.*

THE most important sale of English china of the season, advertised by Messrs. Christie for March 15, will be that of the collection of Mr. H. Bohn, one of the finest and most comprehensive in the kingdom. Mr. Bohn has for many years been first in the field among collectors, and his specimens have the great characteristic of genuineness, a recommendation of the highest value in these days, when Chelsea bosquets, bee jugs, and King of Prussia transfer are so extensively manufactured, and Chelsea anchors affixed, serving thereby to deceive the unwary and mislead the inexperienced.

NOTES AND NEWS.

WE regret to hear that the eminent artist M. Corot is lying ill in Paris.

MRS. NOSEDA has just published an important line engraving by J. Outrim, whose reputation as an engraver is sufficiently known. It is from Mr. Watts's portrait of Sir Antonio Panizzi, than which no work of the great contemporary portrait-painter has been more strongly or justly admired. The portrait is undoubtedly among the more remarkable of Mr. Watts's works, nor has the engraver failed in his task of translation.

MR. FREDERICK BRUCKMANN will shortly publish an engraving of *La Madonna di Tempi*, after Raphael's famous picture in the Royal Pinakothek at Munich, by J. L. Raab, Professor of the Royal Academy at Munich.

THE same publisher is preparing a series of photographs of the Arctic regions, after sketches made by Lieutenant Payer, of the late Austrian expedition, known as the Payer-Weyprecht Arctic Expedition.

The magnificent painting by Meindert Hobbema which formed one of the *chefs d'œuvre* of the collection of the Marquis d'Abzac was not sold, it is affirmed, with that nobleman's other paintings.

THE exhibition organised at Bordeaux by the Société des Amis des Arts will open on March 1.

IN the *République Française* for January 22, there appeared an interesting account, to which we ought to have done justice more immediately, of the operations of the Society for Japanese Studies (*Société des études japonaises*), which was formed in Paris at the close of the International Congress of Orientalists in 1873. The initiative of the movement is ascribed to M. Léon de Rosny. Beside two *Annuaire*s, the Society has just produced a *Compte Rendu* of its transactions in a handsome illustrated volume issued gratis to subscribers, and on sale to the number of fifty copies (at what price we are not told), by the house of Maisonneuve. The writer of the notice gives an analysis of the contents of this volume; of which the principal are—a paper by M. Léon de Rosny on the Oldest Monuments of Japanese Civilisation; another by M. de Zeliniski on the Names of Colours in Japanese; a translation by M. Fr. Sarrazin of a treatise written by a Japanese, Fulu-Yen, on the coinage of his country; an important memoir by M. Longpérier on the dates and relative antiquity of the most archaic order of Japanese bronzes; a study of the primitive, pre-Buddhistic religion of Japan, by M. Emile Burnouf; and finally a few words by a French official in Japan, M. du Bousquet, in justification of the recent revolution in the State Church of the country. The writer adds that the Society is about to publish a second volume of *Comptes Rendus*, as well as the translation of a (non-official) native history of the

country. He testifies to the interest taken in the work of the Society by some of the young Japanese students and envoys in Europe. The Society contains members of different countries, and is open "à tous les japonisants qui ont la passion sincère du japonisme." The writer suggests that its meetings would be improved by greater regularity as to place and time, and by a less exclusive attention than is sometimes given at them to purely philological questions. He concludes with some very just remarks on the necessity, at this juncture of all others, of bringing all appliances of criticism and investigation at once to bear on the mythology, the traditions, the arts of that unique civilization which seems in the act of dissolving and changing its character at contact with European influences.

A LARGE and important painting by Meindert Hobbema, representing a Dutch town, is now being exhibited in the art-galleries of the Herrn Miethke, at Vienna. It belongs to the painter's best period, and is ranked by connoisseurs with the well-known "Avenue" in the National Gallery. It is rumoured that this picture comes from a private collection in England, and that it will be secured for one of the public galleries of Germany, few of which are rich in works by this master.

ANOTHER fine art exhibition for the benefit of the natives of Alsace and Lorraine who have emigrated to Algeria, will be held at Nancy in the summer of this year. One of its principal features will be a collection of American antiquities, organised more especially for the congress of American *savants* that will meet at Nancy during the period of the exhibition.

ANOTHER election will shortly take place at the Académie des Beaux-Arts, to fill the place of M. Pelletier, lately deceased.

THE *Gazette des Beaux-Arts* opens this month with a long article by Léonce Mesnard, on Luca Signorelli and his frescoes in the chapel of San Brizio at Orvieto. It does not add much to the knowledge that Messrs. Crowe and Cavalcaselle have already collected concerning this painter, but students will be interested in a large-sized etching of the two grand angels in the "Paradise," a fresco in the cathedral of Orvieto, of which there is an outline illustration in the *History of Painting in Italy*. (2.) A biographical and critical account of Jean Louis Hamon, who died in May of last year. Hamon was educated as an artist under Delaroche and Gleyre, but his classical proclivities are unmistakable in the numerous illustrations given from his works. His *Théâtre de Guignol* is conceived quite in an ancient vein of satire. (3.) "Un Amateur Parisien du XVI^e siècle" reveals a certain Nicolas Honel, an apothecary of Paris, who in 1570 wrote a series of sonnets adorned with twenty-nine drawings in *bistre*, in celebration of the virtues of Catherine de' Medici, then Queen Mother of France. The book is dedicated to this "très-vertueuse, très-illustre et très-excellente Princesse," and, strange to say, has been preserved to the present day. It is now in the cabinet of prints of the Bibliothèque Nationale. (4.) "The Symbolism of Fire" as represented in the Homeric mythology by Hephaistos, and in the mythology of Hesiod by Prometheus, is traced in its various expressions in art by Louis Ménard. The Creation of Man by Prometheus is a subject often represented on sarcophagi, and the whole symbolism of fire, especially in the form of the fable of Prometheus, taught, according to M. Ménard, the immortality of the soul, and prepared men's minds for the Christian doctrines of the Fall and the Redemption. The other articles of the number are—a continuation of "Murillo and his Pupils," by Paul Lefort, illustrated by an etching by Walter from the *Divine Shepherd* of Madrid, and a woodcut of the mutilated St. Anthony of Padua; a notice of the Exposition de Lille by Alfred Darcel; and of the Musée de Lyon, by

Eugène Véron; and a short history of the French sculptor Clochon, whose real name appears to have been Claude Michel, by René Ménard.

THE *Zeitschrift für bildende Kunst* has certainly in one respect an advantage over its French contemporary. If learning bears any proportion to ponderosity, then it must be admitted that the German *Zeitschrift* is far more learned than the French *Gazette*; but it is possible to be heavy without being learned, and this we are afraid is what the *Zeitschrift* occasionally accomplishes. In the current number we find (1) a continuation of Iwan Lermolieff's long critique on the Borghese Gallery, translated by Dr. J. Schwarze from Lermolieff's *Galleries of Rome*; (2) the conclusion of Krell's article on "Stuttgart's recent Activity in Building"; (3) a descriptive catalogue of the architectural drawings in the Uffizi collection (*Baugeschichtliche Mittheilungen aus der Handschriftensammlung der Uffizien*), by Rudolf Redtenbacher; and (4) The Technic of Italian Miniature painting. This last article is interesting, for it makes known a manuscript in the National Library at Naples which gives a clear description of the whole process used in miniature painting and illuminating. The author of the manuscript is not known, but its style and the characters in which it is written appear to place it in the thirteenth century. Two or three extracts are translated. It would be interesting to compare this manuscript, if genuine, with those of Hieraculus and Theophilus, and to see if it had been in any way derived from them.

THE recent publication, by Professor J. Overbeck of Leipzig, of a third edition of his *History of Pompeian Art* has supplied the archaeological student with a mass of information and a number of illustrations of the results of the latest excavations which are not to be found in any other work. The volume is enriched by a large plan of the town, of which it is believed that two-thirds have now been brought to light, and has twenty-six coloured illustrations and 315 woodcuts, while the text gives a *résumé* of all the earlier monographs and observations of Professor Overbeck on the past and present aspect of the town, which owed their origin to repeated personal inspection and a prolonged study of the subject.

ACCORDING to the *Allgemeine Zeitung*, Piloty's colossal picture of *Thunelda in the Triumphal Procession of Germanicus* has been hung in the new Pinakothek at Munich, where it will remain permanently. The enormous weight of the frame added to the large size of the canvas threw great difficulties in the way of its transportation from Vienna, where it had formed one of the chief attractions of the German Gallery at the Vienna Exhibition, and it was found necessary to use special machinery for lifting it to the place which it now occupies on the walls of the Pinakothek. Its present position is considered to be specially well-adapted to show off its crowded and varied details under the best possible combinations of light and elevation.

THE STAGE.

"AWAKING."

Marcel, the little drama from the Théâtre Français, which Mr. Campbell Clark has adapted to the English stage, under the title of *Awaking*, and which they now play nightly at the Royalty Theatre before the after-dinner public gathers to see Mme. Dolaro in *La Pêrichole*, is a piece of serious, nay, almost of lugubrious interest, from end to end. All the dialogue is occupied with the telling of its pathetic story; there are no halts by the way: none of those abrupt pauses or transitions almost inevitable in English pieces—pauses and transitions which where, as in some fine pieces, they prevent the tension from being too great, are welcome like drops of rain in a thunder storm, but which much oftener, in the ordinary work of the day, effect no purpose but that of spoiling the

interest just beginning to be feebly aroused. *Marcel*—or *Awaking*—has none of these. The little piece has the concentration of a cabinet picture: no straggling composition or purposeless work is here.

The action passes during the first half hour of Victor Tremaine's return to his home. Some six years ago, handling a gun recklessly, after too excellent a lunch, he had shot his child, and had lost his reason through remorse and grief at his deed. The six years he has spent in a lunatic asylum; and now a second child, born at the time of the accident, has grown to be like the first and is called by his name. Reason is gradually returning to Tremaine, but he has not seen his wife or his son, and the play concerns itself with the scheme of doctor and wife to bring him home, and at first, when he finds himself there, to persuade him the cause of his remorse is but a creation of his fancy, and so to cure him altogether. He has had a fever, and many days' delirium—they will tell him anything but the truth at first, and the child before him he is to accept as the child he fancied he had killed. He wakes on a sofa to find himself at home; the doctor bends over him with a cheery word—he has had a narrow escape, he says—and the wife watches for what he will say. The puzzle, the complication, is better imagined than described. Now he is soothed: now he breaks out again. Now, left to himself, he puzzles over his position; recognises with half incredulous delight the child's toys on the mantelshelf, and then is encountered by the child himself, and begins to believe that the deception is truth. Of course there is the obvious difficulty of dates, and the lapse of years, and very soon he chances on the newspaper, and reads not of the Emperor and the Great Exhibition, but of the ex-Emperor and his exile at Chislehurst. He is wild again with dread, when his wife returns to him, and they bring the child to him to say who he is, and the whole truth dawns on the father at last, and he accepts it with the sanity they had been anxiously waiting for; and so the curtain falls on some gentle words of the wife, which point hardly to happiness, but to consolation.

A difficult piece to act—an ambitious piece to attempt—a piece most perilous to put before an everyday English audience, which scarcely recognises delicate art even when it has the opportunity. Many strictures have been passed on the way in which the little drama is played at the Royalty, especially in the minor parts, which, in tracing the story's outline, I have not had need to mention. But the performance on the whole—and I speak of the chief parts—is much to be praised, and to make comparisons between these actors and the company of the best theatre in all the world, is not much to the point. The manager of the Théâtre Français, desiring to produce such a piece, can put his hand on any one he likes out of twenty or thirty trained artists, all of whom are fortified not only by the traditions of the theatre—by the superintendence at rehearsals of such a teacher as Regnier (the best teacher in the world, now that Samson is gone)—but by early and regular study of everything that can make an actor accomplished, and by constant association with a little society wholly artistic and cultivated. When the actors now playing at the Royalty Theatre can have advantages like these, it will be reasonable to demand in their performance the experience, the finish, the pregnant art, which the Rue Richelieu can naturally produce.

Not that I in the least omit to recognise how much they fail to do in the little theatre in Dean Street. The performance is tentative, slight—far indeed from complete. But it is undertaken, as far as one can see, with carefulness, intelligence, and feeling; and an experiment so made, deserves at least to be encouraged and commended. Throughout, the acting is quite free from exaggeration: the piece is under-acted, not over-acted. And this, of itself, if it be a fault, is one that is rare on the English stage. There is a ten-

dency to pass on too quickly; to rely too little on facial play and gesture; too much on rapid movement of the piece itself. Time and rhythm are as important in acting as in music, but of this too few people have any adequate appreciation. Gesture and word too often go together—it was a maxim of Samson's that the gesture must precede the word. When people are not sure of themselves, they are given to hurry, as if hurry could hide a mistake. But in a piece like this, every sentence must have its weight—nay, every word. There is always time for acting well and slowly anything that is worth acting at all. If you tell a story to another person on the stage, it should not be told like a story read out of a book. For a narration on the stage is supposed to be made for the first time—the very thought has to precede the word; the man has to form his story, not merely to tell it. A diner-out, if he is a good story-teller, is sure to know his story before, yet he plants his points leisurely, and is not in a mortal hurry to finish. Why should a narrative told upon the stage go off like a pistol-shot?

There should be more of detail in the performance at the Royalty—many looks that might be significant are missing; many gestures that might tell much, are unused. The effect would be immeasurably improved if the action passed in a room not luxuriously furnished, but more thoroughly furnished than this one. This room presents no evidence of civilised life, its refinements and occupations. It is not a room to live in. It is like a strange bare room at an inn, with no associations either pleasant or painful. It is decorated with curtains—Japanese curtains apparently—stretched flat over the wall, but of such a large, horrible and dazzling pattern that they suggest only the wall-paper of a fifth-rate lodging house in Islington or the Waterloo Road. No worse, no more dazzling background for faces and figures of men and women to move before, has it happened to us to see for a very long while at a theatre. And all this question of the appointments of a room—the absence of what makes a room look home-like—is by no means a little thing.

Mr. Lin Rayne is a thoughtful actor. His portrait of Sir Benjamin Backbite was almost the best thing in the Prince of Wales's performance of *The School for Scandal*. Here he has more difficult and varied work, and proves himself worthy to undertake it. I will not follow his performance in full. It is rather wanting in inventive detail, but is well conceived; and is never revolting (as it easily might be) by its realism. Mr. Rayne has many moments of natural and strong emotion: his cry, when the half-mad father sees on the mantelpiece the toys which remind him of his child's presence, is perhaps the truest and best found thing in his part. Mr. Stephens plays the doctor with his habitual *bonhomie*; and if he has not the vital interest in the success of his scheme that the wife should have, and the brother, he does but show the difference between his position and theirs. Still, a scheme of his planning should cost him greater anxiety than any which he shows. Miss Bessie Hollingshead—who appears as the wife—comes to the theatre from a few light performances elsewhere, and plays a part which though brief, is, by the intensity and strain of its emotion, worthy of the most accomplished and most experienced of artists. She plays it with no subtlety, yet with a simplicity so rare upon the stage, that the subtlety hardly seems to be wanting. Force is undoubtedly wanting: at the beginning of Miss Hollingshead's performance there is none of the evidence of strain which the wife inevitably must have shown. There is momentary anxiety, together with hopefulness—as there well may be—but there is no record of the Past this wife has gone through—the years in which she has suffered alone. She says her "Heaven help me!" at a critical point in the piece, with not enough of intensity. But on the other hand, her words of consolation to the husband—words on which

the curtain falls—are spoken with much quiet tenderness, and, whatever is lacking in experience, the good taste and refinement of her representation are so marked as to be beyond dispute. Miss E. Verner and Mr. Norton appear in small parts, which do not require detailed notice.

FREDERICK WEDMORE.

She Swoops to Conquer is to succeed *The Lady of Lyons* at the Gaiety; and at the Holborn Amphitheatre the curious experiment of reviving the *Maid's Tragedy* is to be made.

No new piece has been produced this week, but at the Princess's Theatre they have revived a melodrama of Mr. Henry J. Byron's, brought out first at the Queen's Theatre in 1868. This is the *Lancashire Lass*—a piece composed when the author's works were far less abundant than now; and this fact it is possible may be discovered on a survey of the piece, which has some faults, if also some merits, not now so commonly found in the efforts of its writer. The dramatic situation with which the prologue ends is conceived happily, and with real power. It is worthy, indeed, to be followed by a drama of a higher order of merit. The *Lancashire Lass* has most of the elements of general popularity: characters observed, perhaps, not too closely, but striking to the eye; a strong story; dialogue that may be followed with interest; and some comic incident, to boot. For a piece of the kind, it is well acted. Mr. Emery, Mr. Terriss, Mr. Belmore, Miss Lydia Foote, and Mrs. Alfred Mellon play the principal characters. Mrs. Mellon's performance is never lacking in vigour, never in individuality, though sometimes in variety. Miss Lydia Foote, as the ill-faring heroine, displays much stage experience and excellent intentions in acting. It may hardly be said, however, that she causes us to forget the loss of the part's original exponent—an actress by no means stronger than herself, but endowed with a simplicity of pathos all her own—Miss Nellie Moore. Mr. Terriss is a young actor of pleasing appearance. In his art there is room for improvement, and probably he will continue to improve. Mr. Howard, who also plays in the piece, has a part which is not a gracious one. Mr. Belmore's performance of the eccentric or imbecile "Spotty" calls forth the needful laughter, and Mr. Emery as "the party by the name of Johnson," gives us one of his vigorous sketches, though not one of his best. He has a drunken scene—the almost inevitable drunken-scene of English plays—and this it would be well to make less of, for Mr. Emery's art will stand on its own merits, and he should allow it to do so. Mr. Lloyds is one of our foremost scene painters, and here his work is of the realistic kind.

A MORNING performance of *As You Like It* was given at the Gaiety last Saturday. Mr. Kendal was Orlando; Mrs. Kendal, Rosalind; Mr. Vezin, Jacques; Mr. Taylor, Touchstone; and Miss Douglas, Celia. The performance of Mrs. Kendal, which was that most worthy of attention, was not new to a London public, if the Crystal Palace, where she had given it, is to be counted as London. Mr. Maclean was really a good Adam, and Miss West appeared as Audrey.

THE pantomime season is coming to an end. It has been unusually successful. *The Babes in the Wood* is in a very few days to be withdrawn from Covent Garden; and though *Aladdin*—with the Vokes's humorous performance—is not so soon to be withdrawn from Drury Lane, the programme of that theatre is to be strengthened by a revival of *Rebecca*—the Wizard of the North and Mr. Andrew Halliday.

Uncle Tom's Cabin was to be reproduced last Thursday at the Adelphi Theatre, where it must now stand wholly on such merits as it has as a story or play. Time was when sentiment upon the subject counted for much in its success.

At Saturday's morning performance for the benefit of the Cospatrik fund, at the Princess's Theatre, Mr. Ryder's Master Walter—in *The Hunchback*—came out strongly as a piece of elocution and sound acting, in contrast to many of the other parts. Miss Alleyne has studied Julia; but can hardly yet act it.

THE Alexandra Theatre was last night to bring out *The Lady of Lyons*, with Miss Clayton, a pupil of Mr. Henry Marston's, it is said, as Pauline, and with Mr. Walter Bentley, recently of the Court Theatre, as Claude Melnotte. Mr. Bentley is a nephew of Miss Emily Faithfull and son of an Edinburgh divine.

MISS LITTON has taken the St. James's Theatre for the kind of entertainment which has been given by her at the Court; and she, and such members of her company as she may take with her, will move to the St. James's about Easter.

THE Edinburgh Theatre Royal was burnt to the ground last Saturday. It was a fine house, built only ten years ago on a site which had previously witnessed two destructive fires.

THE revival of *Les Filles de Marbre* at the Théâtre Lyrique-Dramatique has given Parisians an opportunity of seeing an old-fashioned melodrama, but one that is not now excessively well played. It may be doubted, however, whether it was really better acted many years since than now, for with regard to melodramas the Parisians have become more difficult to please. Of old time there were two or three good actors, but no *ensemble* in melodrama. Nothing like the performance of *Deux Orphelines* could then have been seen in a Paris theatre. Castellano, the manager of the Lyrique-Dramatique, has before now acted well, but there is now visible in his play some evidence of want of practice or else of time not having brought with it maturity. Mlle. De-wintre, who passed into the Théâtre Français and quickly out of it again, has been engaged to play Marco, a leading character in *Les Filles de Marbre*, but in her hands the character is but colourless and poor. One part only is well played in the piece, and that is the character of Marthe, by Mlle. Andrée Kelly, who appeared for a short time, as playgoers may remember, in the French plays at the Princess's Theatre last season.

THE Théâtre des Arts has produced a five-act drama called *Manette* by M. Alexis Bouvier, who boasts himself as belonging to the realistic school. His novels have some sale, if but little admiration; but long life will probably be denied to his dramatic work, which has in it a certain element of brutality—a certain carefully-kept crudity, so to say, which is distasteful even to a public not conspicuously sensitive. Mme. Lacrosonnière and Paul Clèves are included in the cast.

M. BLUM's drama, *Rose Michel*, which, with the acting of Mme. Fargueil, is having so much success at the Ambigu, is now being translated into English, Italian, Spanish, German, Dutch, Greek, and Russian.

At the Salle Taitbout they have produced a drama from the *Corinne* of Mme. de Staël. The work is dramatised by M. A. Laya.

A NEW light sort of *étude* by Arsène Houssaye, and a new preface to the book itself by M. Alexandre Dumas, have made the *Manon Lescaut* of l'Abbé Prévost a good deal talked of lately. There is therefore an immediate interest—perhaps not one of long duration—in the revival of Théodore Barrière's play at the Vaudeville. It was first produced four and twenty years ago, and though acted then by Rose Chéri, by Bressant, Dupuis, and Geoffroy, it was successful not so much with the ordinary public as with a chosen band of amateurs. It would seem now, after the *Dame aux Camélias*, to have less reason than ever to exist and be played. Jules Janin sang its praises eloquently enough in 1861; but Sarcey

and the powers that be, in the present year, are less favourably inclined.

BJÖRNSTJERNE BJÖRNSÉN's two new dramas, which were to have been brought out at Copenhagen at Christmas, but which, for some mysterious reason, never made their appearance, have just been brought out elsewhere. *Et Handelshus* ("A House of Business") was represented in the New Theatre at Stockholm on January 19 with considerable success, although the last act is described as hurried and ill-conceived. *En Fallit* ("A Bankruptcy") has been brought out with great success in Bergen.

MUSIC.

POPULAR CONCERTS.—ST. JAMES'S HALL.

IT is unfortunate, though unavoidable, that the Saturday Popular Concerts at St. James's Hall should take place at the same hour as the Crystal Palace Concerts; because sometimes the attractions at both places are so great as to render the choice a matter of some difficulty. Such was the case on Saturday last: at Sydenham Herr Joachim was announced to make his first appearance this season, while at St. James's Hall Hans von Bülow was for the present to take his farewell. Knowing that on Monday a second opportunity of hearing the great violinist would be afforded, I decided in favour of St. James's Hall, and was rewarded by an exceedingly fine and interesting concert. The opening piece was Beethoven's great quartet in C (No. 9), the third of the set dedicated to Count Rasoumofsky, and usually known by his name as the "Rasoumofsky quartet." It was excellently led by M. Sainton, who was in his best vein, and was admirably supported by Messrs. L. Ries, Zerbini, and Piatti. The wonderful *pizzicato* of the last-named gentleman in the slow movement was alone worth the journey to St. James's Hall to hear. After Miss Ellen Horne had sung Dussek's pretty though old-fashioned song, "Name the glad day," Dr. Bülow performed as his solo Schumann's "Faschingschwank aus Wien," which was on this occasion brought forward for the first time at these concerts. As its name implies, this work was written on the occasion of the Carnival in Vienna, and was, in fact, for the most part composed while that festival was in progress. The reminiscences of the Carnival seem, however, to be chiefly confined to the first movement with its varied dance-like rhythms; it is difficult to see any connexion between the title and the dreamy Romance or the passionate Intermezzo which form respectively the second and fourth portions of the work. The finale is a brilliant movement in sonata form, while the "Scherzino" (No. 3) is as light and airy as one of Mendelssohn's fairy pictures in the *Midsummer Night's Dream*. Excepting in the Romance and Intermezzo there is scarcely to be found in the work a trace of the melancholy which runs as an undercurrent through nearly all of Schumann's compositions. Dr. Bülow's performance, though perhaps open to criticism in some points (especially in his very forcible reading of the "Scherzino"), was, on the whole, magnificent. His playing of the last two movements, more particularly, was most masterly. Another "first performance" followed in Grieg's very original sonata in F for piano and violin, a work which, though often to be seen in continental programmes, had not previously been brought to a hearing in London. Though containing many points of interest, and full of its composer's individuality, it is not, as a whole, equal either to his later sonata in G for the same instruments (recently played at these concerts, if I am not mistaken, by Mr. Charles Hallé and Madame Norman-Néruda), or to the piano concerto introduced with such success by Mr. Dannreuther last year at the Crystal Palace. The best part of the present work is the middle movement (*allegretto quasi andantino*), which is particularly quaint and pleasing. The sonata

was played to perfection by Messrs. Bülow and Sainton. After Miss Horne had sung Macfarren's "Pack clouds away," with the excellent clarinet obligato of Mr. Lazarus, the concert concluded with Spohr's quintett for piano and strings in D minor, a highly-finished and very melodious work, containing no features on which it is needful to dwell.

On Monday evening Herr Joachim reappeared at these concerts. It is most difficult to write anything new about this great artist, simply because his playing is always the very ideal of perfection. In execution he may be equalled by others; as regards mere quality of tone, he is surpassed by Wilhelmj; but in intellectual conception of whatever he interprets, in that complete self-abnegation which enables him to throw himself so entirely into the spirit of whatever he plays that admiration of the performer is lost in enjoyment of the music, he is still unapproached. No player, moreover, surpasses, and few equal him in the extent of his repertoire. He is not merely great in one style; but from Bach and Tartini down to Schumann and Brahms the whole range of violin music seems equally familiar and equally sympathetic to him. The opening quartett on Monday night (Schubert's great work in D minor) showed at once that Joachim has come back to us as great as ever. Of the quartett itself I spoke in these columns on the occasion of its last performance in St. James's Hall (see ACADEMY, February 28, 1874), and there is no occasion to repeat what was then said. It is worth while, in passing, to correct an error in the programme of the concert, because there is a curious confusion in the statements there made as to Schubert's quartetts. The present work is called "Op. 161," a number which belongs not to it, but to the great quartett in G. The present work was published as an "Œuvre posthume," and without any opus-number at all. Furthermore, the programme states that "four others have been published—one in F (posthumous), printed singly; one in E flat and one in E, forming together Op. 125, and one in G major, companion to the quartett in D minor." This is altogether incorrect: there are eight others published, including the fragment in C minor, not one of which is in F, the "posthumous" work referred to being the very one played on Monday; and (to say nothing of the quartetts in B flat, G minor, and D) it is very singular that there should be no mention of the quartett in A minor, Op. 29, seeing that this work has been played twelve times at the Monday Popular Concerts.

Herr Joachim's return to St. James's Hall usually gives us the opportunity of hearing some of those wonderful old violin solos of Bach's which he is almost the only player to bring forward. Accordingly on Monday night he performed two movements from the sonata in A minor, and being enthusiastically encored, gave in addition the charming Bourrée from the sonata in B minor. If Joachim has any speciality, it is his playing of these Bach sonatas, which, taken as a whole, are probably the most difficult pieces ever written for the instrument; and never has he shown more decisively than on this occasion his complete mastery both of their technical details and of their artistic contents.

The pianist of the evening was Mr. Franklin Taylor, one of the best of the younger generation of pianoforte players. He was first heard in Beethoven's sonata in E flat, Op. 31, No. 3, of which he gave an excellent rendering, though he took the second movement considerably slower than usual, whereby its effect was not increased. He also, with Messrs. Joachim, Ries, Straus and Piatti, performed Schumann's always popular quintett in E flat, an old favourite at these concerts, being on this occasion given for the fourteenth time. The vocalist was Miss Enriquez, a lady with a very rich contralto voice, and the conductor, Mr. Zerbini.

Next Monday the first part of the programme

will be selected from the works of Sterndale Bennett, in which Mdlle. Krebs, Herr Joachim, and Signor Piatti will take part.

EBENEZER PROUT.

THE interment last Saturday in Westminster Abbey of the remains of the late Sir Sterndale Bennett was a fitting tribute to the memory of one of the most genuine artists whom this country has produced. A requisition was addressed to the Dean of Westminster, signed not only by many leading members of the musical profession, but also by such amateurs as the Earl of Dudley, Lord Coleridge, and the Bishop of Gloucester and Bristol, and asking the desired permission not only as a mark of respect for the genius and worth of the deceased musician, "but on more public grounds as a just recognition of the Art of which he was so distinguished an ornament." Dean Stanley at once consented, and the gathering in the Abbey was one not soon to be forgotten by those who were present. Never, probably, within the memory of any one living has such an assemblage of eminent musicians been seen on any occasion as that which met to pay the last tribute to their distinguished brother in art. It would be an easier task to name those who were absent than those who were present. The procession consisted of more than twenty mourning coaches, beside the private carriages of Her Majesty, the Prince of Wales, the Duke of Edinburgh, the Earl of Dudley, the Bishop of Gloucester, and others. The pall-bearers were selected from Sir Sterndale Bennett's fellow-students at the Academy, among whom were to be seen Messrs. T. Harper, W. H. Holmes, James Howell, G. A. Macfarren, T. M. Mudie, and Brinley Richards. The University of Cambridge sent a deputation consisting of the Vice-Chancellor, Dr. Bateson, the master of St. John's College, and the Rev. Arthur Beard, Precentor of King's. Next followed Earl Dudley, the President of the Royal Academy of Music, and the Directors and Committee of that institution. Deputations from the Philharmonic Society, the Royal Society of Musicians and the German Athenæum succeeded. Lastly came the entire staff of professors of the Royal Academy. The funeral service, with the exception of the lesson, was read by the Dean, the music being sung by a vocal force of twenty-eight boys and twenty-four men, selected from the choirs of the Abbey, St. Paul's, the Temple, the Chapel Royal and Lincoln's Inn Chapel. With great appropriateness, the anthem selected was the quartett "God is a Spirit," from the *Woman of Samaria*, which was exquisitely sung without accompaniment, the first part by solo voices (Master Beckham, and Messrs. Foster, Carter and Lawler), and the full chorus entering toward the close. In addition to the usual funeral service music by Croft and Purcell, Handel's chorus "His body is buried in peace" was sung before the benediction. Mr. Turle, the organist of the Abbey, accompanied the vocal music and played the voluntaries with great taste. A more appropriate and impressive burial service for a musician could have been neither desired nor imagined. It will interest our readers to know that Sir Sterndale Bennett's grave is in the north aisle, near those of Croft and Purcell, and just under the monument to William Wilberforce.

LAST Saturday's Crystal Palace Concert opened with a Suite in C major by J. Seb. Bach, which on this occasion was most probably heard for the first time in England. This species of composition, consisting of a series of mostly short movements, the whole of which are in the same key, has now been almost entirely superseded by the symphony. The modern suites, by Raff, Lachner, Grimm, and others, have little more than a general resemblance to those of the last century. The Suite in C by Bach, which is written for strings, oboes, and bassoons, commences with an introduction and fugue, in which the old master's wonderful command of counterpoint is shown to great advantage. The movements which follow

are a courante, gavotte, forlane (an old Venetian dance), minuet, bourrée, and passepied. In all of these a strongly marked rhythmical character is observable, and the revival of the work appeared to give much pleasure to the audience. Herr Joachim, of whom we have spoken above, made his first appearance this season in a portion of Spohr's Sixth Concerto for the violin, which he played in his own unapproachable style, and a pleasing Notturmo of his own for solo violin, with accompaniment for a small orchestra. The vocalists were Miss Sophie Löwe and Mr. Henry Guy. A fine performance of Beethoven's symphony in B flat concluded the concert.

SIGNOR AGNESI, the baritone singer, has recently died in London of dropsy. He was a native of Belgium (his real name being Agniesz), and was well known both on the stage and in the concert-room as an excellent artist. His forte was operatic music; in works of a more serious character he was less successful.

THE death is also announced from Vienna of the violinist Leopold Jansa, in the seventy-ninth year of his age. He was a native of Bohemia, and will be remembered by some of our readers as having been for many years resident in London.

A NEW "Bach Society" has just been founded at Leipzig under the direction of Herr A. Volkland, the object of which is the performance of the almost entirely unknown vocal compositions of the old Cantor.

It is reported from Vienna that at the concert to be given in that city on March 1, by Wagner and Liszt, the new work by the latter entitled *Die Glocken des Strassburger Münsters*, and three fragments from Wagner's *Götterdämmerung* will be performed.

It has been officially announced that the German musical festival which was to have been held at Munich this summer will be deferred until another year, in consequence of the difficulties experienced by the managers of making all the necessary arrangements at the time originally fixed for its celebration.

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